

CATALOGUE OF A COLLECTION
OF
WORKS OF DECORATIVE ART;
BEING
A SELECTION

FROM THE
MUSEUM AT MARLBOROUGH HOUSE,
Circulated for Exhibition in Provincial Schools of Art.

By J. C. ROBINSON, F.S.A.
CURATOR.

January 1856.

FOURTH EDITION.



LONDON:
PRINTED BY GEORGE E. EYRE AND WILLIAM SPOTTISWOODE,
PRINTERS TO THE QUEEN'S MOST EXCELLENT MAJESTY.
FOR HER MAJESTY'S STATIONERY OFFICE.

1856.
Price 4d.

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BOARD OF TRADE.
DEPARTMENT OF SCIENCE AND ART.

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BOARD OF TRADE, DEPARTMENT OF SCIENCE AND ART.

August 1854.

THE Lords of the Committee of Privy Council for Trade are desirous that Local Schools of Art should derive all possible advantages from the Central Museum of Ornamental Art, and are prepared to afford assistance in enabling them to do so. Their Lordships are of opinion, that if articles belonging to the Central Museum were circulated among the schools of art, and publicly exhibited, the instruction given in the schools would be aided, the formation of local museums encouraged, the funds of the schools assisted, and the public taste generally improved.

With these views my Lords have directed that selections should be made of articles from each of the divisions of the Central Museum, comprising glass, lace, works in metal, ivory carvings, pottery, woven fabrics, &c.; and that they should be sent in rotation to local schools which make due application, and express their willingness to conform to the following conditions :—

1. That adequate provision be made by the committee of the local schools for exhibiting the collection, during a limited period, to the students and the public, both in the daytime and the evening.

2. That the committee of the school endeavour to add to the exhibition by obtaining loans of specimens from the collections of private individuals in the neighbourhood.

3. That the students of the schools be admitted free; but that all other persons, not students, pay a moderate fee for admission, which should be higher in the morning than the evening. To enable artisans, and others employed in the daytime, to share in the benefits to be derived from the collection, the fee on three evenings in the week should not exceed one penny each person.

4. That any funds so raised should be applied,—1st, to the payment of the transport of the collection to the school, and other expenses of the Exhibition; and, 2nd, that the balance be appropriated in the following proportions; namely, one quarter to the masters fee-fund; one-half to the purchase of examples for a permanent museum, &c.; and one quarter to the general fund of the school. Committees of schools desiring to receive the collections are requested to make application in the accompanying form.

(Signed) HENRY COLE.
LYON PLAYFAIR.

Marlborough House, 11th August 1854.

(FORM OF REQUISITION.)

BOARD OF TRADE, DEPARTMENT OF SCIENCE AND ART.

August 1854.

*Requisition for Collection of Specimens selected from the Central Museum
for Exhibition in Local Schools.*

SIR,

ON behalf of the committee of management of the School of Art, at _____, I have to request that the selected collection of specimens from the museum, may be sent for the purpose of public exhibition; and to say that they will be exhibited according to the official rules.

_____, Secretary.

The Secretary of the
Department of Science and Art.

[To be filled up and returned.]

31. i. 1986

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INTRODUCTION.

DURING the last three years, a collection of works of Art has been in process of formation at Marlborough House, the basis of which consisted of a selection from the most notable objects of a decorative character contributed to the Great Exhibition of 1851, on which occasion Government granted the sum of 5,000*l.* for the purchase of specimens with a view to the foundation of a National Museum of Ornamental Art, the design now being carried out. The opportunity thus embraced was entirely unprecedented; never before was there such an assemblage of all that is rare and admirable in the contemporaneous handicraft of man; and it may be safely said that, within the limits of the means at command, and considering that public opinion had already been fully expressed in respect to every work of note exhibited, a more effectual instalment towards realizing this project, could, in no other way, and at no other period, have been effected.

The objects acquired were of a very diversified character, comprising works in almost every material and class of ornamental manufactures, both European and Oriental; they were however similar in one respect, being all works of the present day—modern—and so representing but one phase in the numerous epochs of Art. For this reason later additions to the collection, which have been very numerous, have mainly consisted of works of bygone periods.

The object of the Department of Science and Art being fundamentally educational, the Museum, as an integral part of its organization, is likewise essentially a teaching institution, actively instructional, as far as the nature of a permanent collection will allow; at the same time it is not to be regarded as a mere auxiliary to schools of art; it is addressed in equal measure to the general public, and even to the collector, whose pursuits it is, for many obvious reasons, clearly a national duty to countenance and encourage. The collection now commenced at Marlborough House, in short, has a definite object in view, which may be briefly

stated as—*the illustration, by actual monuments, of all art which finds its material expression in objects of utility, or in works avowedly decorative.*

This comprehensive scheme will obviously include works of all periods, and all countries, from the earliest dawnings of art in classical antiquity, or the most rudimentary efforts of aboriginal nations, to the elaborate articles of contemporary art industry, a field so vast as to seem at first almost hopelessly extensive, which indeed it would be without a strict adherence to pre-determined methods, and a constant reference to the avowed and practical objects of the collection in making every fresh acquisition.

It is not necessary to go further into detail on the particular methods of classification adopted, or to describe the present state of the Museum. In some of the established divisions considerable progress has been made, whilst others have been barely commenced, these inequalities having been determined by the relative facilities for obtaining the several classes of specimens. The collection on the whole, however, is now deemed to be sufficiently advanced to warrant the adoption of a measure always contemplated as one of its most important objects—it is that, for the first time perhaps in the history of museums, of rendering moveable the treasures acquired, and of bringing home to the millions of the land opportunities for the study of the beautiful in art, which have hitherto, at least in the same degree, been the privilege only of dwellers in metropolitan cities. This intention it is thought may be carried out with little injury to the Museum as an unity, and with great gain in the direction of the chief object of its foundation. The experiment indeed has already, on many occasions, been made of lending, for limited periods, small selections of objects of a portable nature to the various provincial schools of art, and now a complete and systematic selection from the entire Museum is intended to be circulated in a similar manner.

It is thought that the bringing home to students and the general public in the provinces, of even such a collection as is now put in circulation, will have a result more than proportionate to the actual extent of the undertaking: at any rate, that the opportunity of the leisurely and repeated examination of a limited series of selected specimens, will be more than equivalent to rare and hurried holiday visits to even the greatest of metropolitan museums, when the mind of the student, excited by novelty and the multiplicity of attractions, too often abandons itself to the merely pleasureable excitement of the moment.

Another and not less important object, which it is hoped will

also be subserved, is the stimulating local endeavour in the formation of art museums, and with this view, the sending of the collection to any locality has been made dependent on a collection being, at the same time, got together in the neighbourhood; and it is, perhaps, not too much to expect, that in some localities the occasion may be embraced of establishing at least the nucleus of a permanent museum. This subject indeed is as interesting as it is important, and although this is not the place for any lengthened remarks, there are some points to which it may be allowable to call attention. The first of these is the ease with which works of art, often of the highest importance and value, might be obtained on temporary loan—following the example of Her Majesty the Queen, who has graciously allowed several of the costliest and most beautiful pieces from Her unrivalled collection of old Sèvres porcelain, to be sent round with the present series, and judging from the readiness which possessors of fine works of art have always evinced in lending them to the Marlborough House Museum, there can be little doubt but that in every large town, were the foundation of a collection once established, permanent interest and usefulness might be secured to it from this source alone. The efforts, moreover, which are being made by the Department of Science and Art, to render more available for the multiplication of objects of art the various re-productive processes, such as photography, the electro-deposit process, gelatine moulding, &c., are worthy to be taken into account, as offering facilities for the acquisition of correct copies of the most admirable specimens, at a comparatively nominal cost. But in reference to local endeavours, the special art industry of any of our great manufacturing towns offers in itself a particularly interesting field for exertion; an undertaking of the greatest importance in a practical point of view would be the formation of historic collections of any one of our great industries, on the very spot of its development, where alone the requisite materials and illustrative knowledge could be gleaned. The monumental art also of any town, county, or district, properly illustrated by drawings, casts, or actual specimens, rescued it may be from destruction, could not fail to be a real and appreciable gain to art in the abstract.

Nor should art industry of the present period be forgotten; in every town the “chefs d’œuvre” of the day, accompanied with a due record of designers, manufacturers, and even skilled workmen associated in their production, should meet with a public and abiding recognition in the place of their manufacture,

The temporary location of this collection will doubtless be the means of bringing together in each town many specimens of little intrinsic worth to their possessors, but which might, nevertheless, form invaluable links in a special series; and an earnest hope is expressed, that the practical and entirely practicable direction of provincial endeavours now suggested will find favourable acceptance, and lead to some tangible results,—the continuance or extension of the system of Government co-operation now attempted depending entirely on correspondent local action.

In respect to the present selection of works, a catalogue of which follows, it is only necessary to say, in conclusion, that a more complete and sequential arrangement, as well as increased interest as respects particular specimens, will doubtless be attained as time and experience of the undertaking gradually suggest.

GENERAL ARRANGEMENTS FOR EXHIBITION IN PROVINCIAL SCHOOLS OF ART.

The collection is distributed as follows :—

1. Five glazed cases, containing the greater number of the specimens, are so constructed as to fit together and form a stand, intended to occupy the centre of a room. These cases are elevated on a platform formed of square boxes, which are fitted as packing cases, and will contain all the objects not permanently secured in their places in the cases, and likewise the series of glazed frames hereafter mentioned. The ground space occupied by this central stand measures 12 feet by 6 feet, and the extreme height 7 feet.
2. In addition to the above there are seventy glazed frames containing specimens of textile fabrics, lace, photographs, drawings, &c. These are suspended on nine stands of portable wooden framing sent with the collection, each of which may be put up or taken down in a few minutes; the size of each of the stands is 9 feet 6 inches by about 8 feet, and the entire wall space occupied is about 700 square feet.
3. The specimens in the glazed cases are, in the majority of instances, securely fastened in their places with wires, &c. so as to travel without risk of breakage or displacement; other very valuable or fragile objects are packed in cases fitted with cells or compartments made to contain the objects separately, and which, as already stated, are placed in the boxes forming the pedestal or platform of the centre case.
4. Every specimen, in addition to the catalogue number, is accompanied by a label card, on which is printed as much of its title or description as is comprised in the heading of the entry in the catalogue.
5. A carriage or truck, constructed especially for the purpose, and adapted to travel on all railways, contains the collection and all appliances.
6. An officer of the Department accompanies the collection and remains in charge during the period of its exhibition in each locality.

The series was first exhibited at the Birmingham school; and the following is a summary of the results.

8 GENERAL ARRANGEMENTS FOR EXHIBITION.

A Return of Visitors, &c. at Birmingham.

1855.	No. of Days the Exhibition was open.	Visitors.					Catalogues.	No. of Drawings made from Objects in the Collection.	Total Receipts for Admission.
		Morning.		Evening.		Total.	Marlborough House and Local.		
		Paid.	Cards*	Paid.	Cards.				
From February 26th to April 12th inclusive	39	2,247	1,075	8,072	1,317	12,711	1384	323	£ s. d. 74 6 10

Total receipts including sale of catalogues - £96 8 7

Average attendance each day :

Paying visitors - - - - 265

By cards, &c. - - - - 61

Total - - - 326

Number of objects contributed from the locality, a } 306
separate catalogue of which was issued - }

The following regulations for admission, &c., were adopted by the Birmingham committee :—

“ *Mornings* (except Saturday) from 10 a.m. to 5 p.m., at Sixpence each person. Monday, Wednesday, and Friday *evenings* from 6 to half-past 9, and on Saturdays from 12 to 6 p.m., One Penny each person, in accordance with the stipulations of the Board of Trade. Tuesday and Thursday evenings, from 6 to half-past 9, will be devoted to students of the school of art and season-ticket-holders attending for the purpose of drawing from the examples only. The public, however, will be admitted at 2s. 6d. each person.

“ Season tickets (not transferable) 5s. each, available at all times during the period of the Exhibition, and giving the holder the privilege, if desired, of drawing from the specimens exhibited under certain necessary regulations. These tickets, however, are not available for Tuesday and Thursday evenings, except the holder avails himself of the privilege of drawing.”

* The term “ Cards ” include visits of students of the School of Art, who have right of free admission.

CLASSIFICATION.

N.B.—The limited space at command for the arrangement of specimens in the glazed cases has, in many instances, prevented objects in the same class being placed in the proper juxtaposition; and for this reason the most convenient order for finding the several objects has been adopted in the Catalogue. A correspondent want of sequence in the following classification was therefore unavoidable.

INDEX TO CLASSES.

	Page
Works in Metal—Various - - - - -	11
Goldsmiths' Work—Decorative Plate- - - - -	14
Damascene Work - - - - -	15
Decorative Arms- - - - -	16
Watches, &c. - - - - -	17
Jewelry, &c. - - - - -	17
Coins, Medals, and Seals—Engraved Gems - - - - -	19
Pottery—Italian Majolica Ware - - - - -	24
„ Stoneware, German and Flemish - - - - -	27
„ Stoneware and Earthenware—Various - - - - -	29
„ Porcelain—Various - - - - -	32
„ Antique Earthenware - - - - -	36
„ Enamelled Earthenware (Mediaeval)—Palissy ware - - - - -	39
Glass - - - - -	40
Enamels - - - - -	44
Sculpture in Ivory, Wood, &c. - - - - -	47
Leather Work - - - - -	49
Mosaics - - - - -	50
Japanned or Lacquered Works - - - - -	54
Basket Work - - - - -	57
Porcelain—Oriental (China, Japan) - - - - -	58
„ Old Sèvres - - - - -	60
„ English - - - - -	61
Old Wedgwood Ware - - - - -	62
Porcelain—European—Various - - - - -	64
Textile Fabrics - - - - -	64
Lace - - - - -	68

	Page
Works in Metal—Electro-deposit Copies - - -	71
Casts of Carvings in Ivory - - -	71
Photographs—Decorative Furniture - - -	75
„ Decorative Arms - - -	81
„ from Marlborough House and Private Collections - - -	82
Drawings from the Exhibition of 1851 - - -	85
„ from Gore House Furniture Exhibition - - -	87
Engravings—Russian Antiquities - - -	97

CATALOGUE.

GLAZED CASE No. 1.

GLAZED
CASE No. 1.

Works in Metal—Various.

No. 1.

ANTIQUE GREEK OR ETRUSCAN BRONZE HANDLE OF A BOWL OR PATERA, formed by a symmetrically disposed nude figure, the extremities ornamented with the "Anthemion," "Palmette," or honeysuckle ornament; the under-side, at its junction with the vessel, has a lion's skin worked in relief. (302)

No. 2.

OVAL ANTIQUE BRONZE HANDLE OF A VESSEL, ornamented with a Medusa or Gorgon mask. (899)

No. 3.

ANTIQUE BRONZE HANDLE OF A VASE OR EWER.—The upper extremities terminate in two rams' heads; the lower one with an "Anthemion" or "Palmette" ornament. (518)

Vases and vessels of various descriptions in bronze are found perfect, but more frequently in fragments, the handles being usually the best preserved; they are discovered in tombs, especially in Central Italy the ancient Etruria, in the kingdom of Naples, and in Sicily. These vases display an immense variety of designs, characterised by the most refined beauty of form. It is impossible to fix with certainty the date of the present specimens, it is probably, however, not later than 300 or 400 B.C.

No. 4.

BRONZE HANDLE.—Italian cinque-cento work. Date about 1560. (894)

The florid and ornate character of the Renaissance is obviously displayed in this object of decorative detail, forming a marked contrast to the previous specimens of pure and simple classical taste.

GLAZED
CASE No. 1.

No. 5.

CASKET OR "COFFRET," in wrought iron.—French work.
Date about 1480.

The tracery pattern covering the surface is characteristic of the so-called "Flamboyant" style, which prevailed in France simultaneously with the English "perpendicular, or later Gothic." The details of the lock show how much decorative expression may be obtained by the simple and natural use of the file working in the true bent of the material; the crockets and other ornaments thus executed have the marked "Gothic character," obtained with the greatest possible economy of labour. (903)

No. 6.

KEY, in chiselled iron.—German or Flemish "Gothic."
Date latter half of the 15th century.

The work of a true artist, exhibiting principles of architectonic propriety and completeness, carried out in the minutest object of use. (900)

No. 7.

KEY, in chiselled iron.—French Renaissance. Date about
1600. (893)

No. 8.

WROUGHT STEEL LOCK AND KEY.—French. Date about
1670. (1214)

No. 9.

CHAMBERLAIN'S KEY OF OFFICE, in "or-moulu."—German. Date about 1740. (906)

No. 10.

HINGE, in tinned iron.—German. Middle of the 17th century.

Decorative details in iron, executed in the manner here seen, are found of as early a period as the fifteenth century, and appear to be generally of German origin. The variety of relief produced by punching from the back, together with the precise and clean cutting of the perforated details, give a rich and elaborate appearance to, in reality, the cheapest and commonest kind of work. (891)

No. 11.

DOOR KNOCKER, in tinned iron.—German. Date about
1590.

This object is marked by characteristic Renaissance details, resembling, in many respects, English Elizabethan work. (1218)

No. 12.

GLAZED
CASE No. 1.

NUTCRACKERS, in chiselled iron.—Italian. Date about 1620. Of Milanese or Brescian work, similar in style to the decorative mountings of fire-arms for which in the 16th and 17th centuries the latter city was famous. (895)

No. 13.

SNUFF-BOX, in chiselled steel.—French. Date about 1660.

In this work the beautiful foliated ornament is made, in the most natural and consistent manner, to display the brilliancy of the material (originally burnished), by being executed in a sharp and square style, analogous to facet cutting. (218)

No. 14.

TANKARD, in cast or embossed pewter.—French or German Renaissance. Date latter part of 16th century.

In the manner of François Briot, a celebrated French artist, who invented or improved the process of stamping or embossing in metal. (220)

No. 15.

STAND FOR A LAMP, in or-moulu.—Venetian work. End of 16th century.

The spirited chiselling of this piece forms a remarkable contrast to the habitual tame and smoothly finished surface of similar modern works; the present specimen displays a vigorous artistic style, in itself very attractive, and which, from the nature of the object—the lower part when in use being seen only in a half light—is calculated to produce a much better effect than would be the case with a more finished but less striking style of execution. (414)

No. 16.

ANCIENT CHINESE BRONZE VASE.

It is impossible to fix the probable date of this piece, which is apparently of some antiquity, Chinese decorative motives having the same prescriptive permanency as in ancient Egyptian art. Bronze vases are a favourite article of *vertu*, in China, and are collected and commented on by the antiquaries of that country. A voluminous Chinese work exists on bronze vases, containing a vast number of drawings of specimens, ranging from the remotest periods. (494)

GLAZED
CASE No. 1.

No. 17.

Florentine Cinque-cento bronze statuette.—VENUS.

At the revival of art copies and adaptations of antique sculptures, particularly of small bronzes, were in great demand, and the greatest sculptors even, busied themselves in the reproduction of these, and likewise of their own original works on reduced scales. Florence became the chief seat of this manufacture of art bronzes, and maintained its rank in this respect till the beginning of the present century.

Goldsmiths' Work—Decorative Plate.

No. 18.

SILVER-GILT TAZZA.—German work. Signed "P. van Vianen, 1604."

The bowl is enriched with a Scriptural subject, executed in relief *en repoussé*. The stem is formed by a figure of a nymph leaning against a tree, apparently a copy or adaptation of an Italian cinque-cento work, probably a Florentine bronze of the school of Giovanni Bologna. (318)

No. 19.

SILVER-GILT TANKARD.—German. Date about 1700.

The raised and chased ornaments are in the happiest taste of the Louis XIV. period, characterized by a light and spirited style, which is in striking contrast with the weak and characterless ornamentation of recent silver chasing of similar objects. (397)

No. 20.

ELECTRO-DEPOSIT COPY OF A SILVER-GILT SALVER.—Dutch. Date about 1690. The original executed *en repoussé*.

A most beautiful and vigorous piece of ornament, executed in perfect accordance with the nature of the material. The character of the decoration, but for some slight peculiarities, would lead to the supposition of its being of the purest and best period of the Italian Cinque-cento. The graceful and ingenious manner in which the leading line of the foliated scroll is arranged, and the way in which the spaces are filled in with well balanced and contrasted details, are worthy of the closest attention of the student. (1415)

No. 21.

PLATEAU, in silver, parcel-gilt and enamelled.—Modern Hindoo work, executed *en repoussé*.

The ornamentation derives its value from repetition and skilful contrast of the simplest forms. The spots of coloured enamel, sparingly distributed, are placed with a perfect knowledge of the principles of effect, telling with the force and brilliancy of jewels. (127)

No. 22.

GLAZED
CASE No. 1.

PLATEAU.—Electro deposit by Elkington and Co. The design arranged by the Duc de Luynes. Modern imitation of the antique.

This tasteful and learned composition conveys a good idea of the style and appearance of antique silver plate, of which so very few specimens of the higher periods of art have come down to us. (898)

Damascene Work.

DAMASCENE WORK ("Damasquinerie"). Metal inlaying, or incrustation.—Niello work.

The inlaying one metal into another, or the incrusting of a surface of metal with thin leaves or plates of other metals, was practised by the ancients, and many examples are extant. Amongst the moderns, the Arabic or Saracenic tribes have carried out these arts the most successfully. From them it appears to have been adopted by the Italian artists of the Cinque-cento, and became a favourite mode of decorating arms, armour, and other utensils. Niello work is pre-eminently an Italian art, of the 15th and 16th centuries.

No. 23.

ANCIENT ARABIC OR SARACENIC BUCKET-SHAPED VESSEL.
Damascene work on brass. (303)

No. 24.

CYLINDRICAL CASE OR BOX FOR WRITING MATERIALS.—
Similar work.

These objects are probably of the 14th or 15th centuries. No. 23 has lost the incrustation of silver, which, like the latter specimen, it formerly possessed. Objects in this kind of work—most frequently bowls, salvers, and candlesticks—were largely imported into Europe in the Middle Ages, and the peculiar style of ornament displayed in them, was the origin of the true Cinque-cento Arabesque style, the motives of many specimens of which are almost undistinguishable from their Oriental prototypes. Great obscurity prevails as to the original locality of the manufacture of these objects, which are now met with principally in Italy. (1429)

No. 25.

VASE AND COVER IN OXYDISED METAL INCRUSTED WITH
SILVER.—Modern Hindoo work. (151)

No. 26.

BOWL OF A HOOKAH PIPE, in similar material.—Recent
Hindoo work. (141)

These objects appear to be composed of pewter or some other alloy of lead, probably blackened on the surface by the agency of sulphur. The

G
CAGLAZED
CASE No. 1.

ornamentation is produced by the application of thin leaves or plates of silver, made to adhere by pressure, to surfaces previously indented or incised. This process may be deemed the converse of Niello work, the silver being inlaid on a black ground, whilst in Niello work, a surface of silver is decorated with dark lines, hatchings, or tints.

No. 27.

TEN PIECES OF NIELLO WORK.—Italian. Date about 1520.

Niello work is a species of line engraving on silver, the lines and hatchings being filled up with a composition of silver, copper, lead, and sulphur, of an intense black colour. Niello engravers were accustomed to take casts of their work in sulphur, whilst in progress; and Maso Finiguerra, a Florentine artist, in the latter part of the 15th century, in endeavouring to improve on the process, by substituting paper for sulphur, is said to have discovered the art of copper-plate printing.

Decorative Arms.

No. 28.

HUNTING KNIFE (“Couteau de Chasse”).—Modern French. Executed by Marrel Frères, of Paris, for the Exhibition of 1851.

The hilt and sheath are in silver and or-moulu, enriched with relieve subjects from the legend of St. Hubert. The figure of the saint, in full relief, holding a bow and surrounded by hounds, forms the “grip” of the knife; and the bas-relief on the sheath represents the moment when the hunt is interrupted, and the saint perceives the miraculous crucifix on the head of the stag. The process of execution of this work was as follows:—the composition was first modelled in wax, then cast in plaster, and further elaborated in that material; and finally cast in metal, and chiselled. Purchased from the Exhibition of 1851, at the price of 200*l*. (159)

No. 29.

INDIAN KNIFE OR DAGGER, WITH ENAMELLED GOLD SHEATH.—Manufactured at Scinde.

The general form of the sheath furnishes an illustration of the principle, ever adopted by Eastern nations, of always decorating construction, and never constructing decoration. There is scarcely a line in this composition that could be omitted with advantage. It is worthy of notice how appropriately the position of the back edge of the knife within the sheath is recognized externally by the band, whilst the ornaments on either side meet in a line over the cutting edge. (109)

Nos. 30 and 31.

GLAZED
CASE No. 1.

TWO INDIAN SWORD-HILTS.—Manufactured at Touk.

These hilts are in iron, encrusted or "damasquiné," with ornamental details in gold. The gold in these specimens, as in other varieties of damascene work, is made to adhere to the rough incised surface of the iron by strong pressure, the ornaments being afterwards elaborated by chasing, burnishing, &c. (112, 113)

Watches, &c.

No. 32.

TABLE CLOCK IN OR-MOULU.—French or German, Renaissance. Date about 1600.

The sides are decorated with allegorical figures in relief, representing impersonations of Arithmetic, Geometry, Music, and Astrology. (391)

No. 33.

OVAL OR "TULIP" WATCH IN ROCK-CRYSTAL CASE.—Date about 1600. French. (237)

No. 34.

WATCH IN ENGRAVED SILVER CASE.—French. Date about 1600. (921)

Jewelry and Objects in precious Materials.

Nos. 35 to 45.

ELEVEN SPECIMENS OF ANTIQUE (Roman) JEWELRY, consisting of Ear-pendants, Brooches, Pins, and a Ring.

Objects of personal ornament in the precious metals are frequently found in tombs of the antique periods, having been buried with the dead. Rings appear to have been interred with all ranks of people; and from the numbers of ear-pendants discovered, these articles would seem to have been seldom removed from female corpses. Gold ornaments, gems, &c., are often found in a partially fused state in urns along with the ashes of the burnt corpse. It will be noticed that the stones in these specimens, with the exception of two or three in the upper part of the largest ear-pendant, which are modern insertions, are "en cabochon," *i.e.* rounded, and not cut into facets as in modern jewelry: the latter method is very seldom seen in the antique; and the small ring, on which is strung a cut bead of blue glass, is a rare exception to this rule. The pin or brooch, ornamented with a cross, is probably an early Christian relic.

No. 46.

ENAMELLED GOLD RELIQUARY.—Italian. 13th or 14th century.

Particularly interesting as a perfect and beautiful specimen of a process of enamelling on gold of great rarity. This is known by the French term "email à cloisons," or "cloisonné" enamel. The floriated ornaments in this piece are formed by thin wires, or flat strips of gold, twisted into shape, and soldered down to the perforated flat gold plates, which form the sides of the object. The spaces or partitions ("cloisons,") thus formed are then filled in with different coloured vitreous enamels. This process appears to have been derived from the Byzantine Greeks, who themselves may have received it from the East (Persia or China), in which latter country it was practised at a remote period and is still carried out in great perfection. (235)

No. 47.

JEWEL, PENDANT ORNAMENT, in enamelled gold, set with an onyx cameo.—Italian. Date about 1570.

An example of Cinque-cento jewelry, in the manner of Benvenuto Cellini, by whom, in his treatise on goldsmiths' work, &c., all the technical processes here employed are minutely described. The reverse of this jewel is beautifully enamelled. The cameo is a head of Hercules, of Cinque-cento work, in imitation of the antique. (297)

No. 48.

MODERN COPY OF AN ANCIENT IRISH FIBULA OR BROOCH, called the "Tara Brooch."

The original is probably as early in date as the 7th or 8th century, and is of wonderfully skilful and delicate execution, whilst the ornamental motives, in which a species of runic knot, guilloche, fretwork, or lacertine patterns of a very marked and original character predominate, indicate a decided national style in ornament. (920)

No. 49.

SILVER-GILT ENAMELLED AND JEWELLED BRACELET.—Spanish or Portuguese. 17th century work. (917)

No. 50.

BRACELET IN ENAMELLED GOLD, SET WITH TABLE DIAMONDS AND RUBIES.—Recent Hindoo work. Manufactured at Dholepore in Rajpootana.

The exquisitely beautiful floral ornaments, executed in translucent enamels, in the inner side of the bracelet, are beyond all praise, and the tasteful and ingenious way in which the jewels are made to represent flowers, buds, and leaves, growing from a stalk, is an instance of the

satisfactory carrying out of a definite decorative idea. The general form of the object is, on the other hand, somewhat heavy. Purchased from the Exhibition of 1851. GLAZED
CASE No. 1.

(119)

No. 51.

INDIAN BRACELET IN ENAMELLED GOLD, SET WITH TABLE DIAMONDS.—Manufactured at Dholepore.

The enamelled pattern on the inner surface is, in this specimen also, the most notable feature of the design. (120)

No. 52.

BRACELET IN CHISELLED GOLD AND SILVER.—Recent French. Manufactured by Froment Meurice, of Paris.

Purchased from the Exhibition of 1851. (166)

No. 53.

Box, "BONBONNIÈRE," IN ROCK CRYSTAL, MOUNTED IN ENAMELLED GOLD.—French work. Date about 1690–1700.

(405)

Coins and Medals.—Seals.—Engraved Gems.

No. 54.

COLLECTION OF SIXTY COINS.—Lent by Mr. W. Chaffers, jun., F.S.A.

Exhibited solely as illustrations of Numismatic Art. The selection comprises coins of the following series:—1. Greek cities. 2. Greek kings. 3. Roman family or consular coins. 4. Roman imperial coins. 5. Ancient British, Parthian, and Sassanian coins. 6. English mediæval and modern coins.

Apart from what may be termed the Science of Numismatics, in which erudition and the practical knowledge of the collector have perhaps the chief share, coins and medals have a particular utility to the student in the point of view of the historic development of Art, which perhaps no other class of works illustrates in an equally compendious manner. The characteristics of the several series of coins may be thus briefly noted:—

1. GREEK CITIES.—Distinguished by an infinite variety of designs, the earliest and rudest even exhibiting a grand and severe style of art; whilst those of the later periods are often equal in perfection to the finest contemporary works in sculpture. Greek coins of all periods, as a general rule, are singularly carelessly struck, little trouble being taken to ensure regularity of shape, or the proper placing of the impression. In the series of Greek princes, the successors of Alexander, we see some of the earliest and noblest efforts of portrait sculpture. In these coins, however, there is often great discrepancy betwixt the beautiful portrait heads and

G.
CAFGLAZED
CASE No. 1.

the accompanying reverses, which are sometimes very rude and unfinished. The well known reverse of the Ptolemaic series, the Eagle and Thunderbolt, (see No. 7.) is an instance in point.

3. ROMAN CONSULAR OR FAMILY COINS.—Likewise distinguished by a great variety of types. Less beautiful than contemporary Greek works, but interesting to the decorative artist, many of the emblematic devices being of a very ornamental character.

4. ROMAN IMPERIAL COINS.—Fine and freely developed style of portrait art, less idealized than the Greek series. Portrait heads, indeed, are found, distinguished by inimitable truth to nature. Reverses infinitely varied, and to be studied as affording a clear idea of the peculiar characteristics of Roman Art generally, both in its beauties and its mannerism. The decline of art towards the fall of the Roman empire particularly visible in coins. Roman coins are scarcely more carefully minted than the Greek. The projection of the design or relieve is much flatter, Greek coins being remarkably bold and striking in this respect.

5. ANCIENT BARBARIC COINS.—Chiefly remarkable as showing the imperfect attempts to attain to classical beauty and perfection by semi-civilized nations.

6. MODERN SERIES. ENGLISH MEDIÆVAL AND RECENT COINS.—The former (mediæval), which may be taken as showing a fair average of the state of numismatic art generally in the middle ages, as compared with ancient coins, are utterly debased and worthless as far as art is concerned. They seldom, indeed, exhibit any traces of those really beautiful and original motives which we find in so many other vehicles during the same period. Recent English coins: Characterized by neatness and precision of workmanship, combined with a cold and mechanical style of art, which is recommended to notice in this selection only as a contrast to the genuine and vigorous works of antiquity. The reverse of the crown-piece of George III., No. 53, by Pistrucci, is one of the best specimens of modern numismatic art executed in this country.

LIST OF COINS LENT BY MR. CHAFFERS.

Greek Coins.—Cities—(Silver.)

- No. 1. Metapontum—obverse, an ear of wheat; reverse, incused.
 2. Ægina—ob. a tortoise; rev. an indented square.
 3. Lete—ob. Silenus holding a female on his knee; rev. an indented square.
 4. Athens—ob. head of Pallas; rev. an owl.
 5. Thasus—ob. a female head; rev. Hercules.
 9. Larissa—ob. a female head; rev. a horse.
 10. Velia—ob. head of Pallas; rev. a lion, the Caduceus above.
- (The earliest of these coins may date about 400 B.C.)

*Greek Princes.*GLAZED
CASE No. 1

- No. 8. Gelas—ob. head and fore legs of the minotaur; rev. a biga.
 6. Alexander the Great—ob. head of Hercules; rev. Jupiter seated.
 336 to 324 B.C.
 7. Ptolemy II.—ob. bust; rev. an eagle on a thunderbolt.

Roman Consular Coins.—(Silver.)

11. Cassia—ob. head of Apollo; rev. an eagle on a thunderbolt.
 12. Allia—ob. head of Rome; rev. Castor and Pollux and a vase.
 13. Cordia—ob. female diademed head; rev. Cupid on a dolphin.
 14. Hosidia—ob. bust of Diana; rev. a wild boar attacked by a dog,
 and pierced by a javelin.
 15. Scribonia—ob. head of Apollo; rev. an altar with lyres suspended.
 16. Fonteia—ob. head of Janus; rev. a galley.
 17. Junia—ob. head of Rome; rev. Victory in a biga.
 18. Marcia—ob. head of Rome; rev. the Dioscuri.
 (These coins belong chiefly to the two centuries preceding the
 birth of our Saviour.

Roman Imperial Coins.—(Silver.)

19. Domitian—rev. Pallas; died, A.D. 96.
 20. Caligula—rev. head of Germanicus. A.D. 41.
 21. Tiberius—rev. Pontifex Maximus. A.D. 37.
 22. Titus—rev. Capricorn and globe. A.D. 81.
 23. Vespasian—rev. a female seated. A.D. 79.

Roman Imperial Coins, First and Second Brass.

25. Domitian—rev. Jupiter seated. A.D. 96.
 26. Claudius—rev. an inscription in a wreath. A.D. 54.
 27. Hadrian—rev. a female sacrificing before an altar. A.D. 138.
 28. Nero—rev. the temple of Janus. A.D. 68.
 29. Trajan—rev. a soldier seated before a trophy. A.D. 117.
 30. Antoninus Pius—rev. a female sacrificing. A.D. 161.
 31. Augustus—rev. s. c. and a caduceus. A.D. 14.
 32. Agrippa—rev. Neptune, with a trident. B.C. 12.
 33. Macrinus—rev. Emperor in a quadriga. A.D. 218.
 34. Caligula—rev. Vesta seated. A.D. 41.
 35. Maximus—rev. Emperor, with two standards. A.D. 238.
 36. Livia—head of Pietas. A.D. 29.

Roman Third Brass, Lower Empire.

37. Constantine, junior, A.D. 340.
 38. Gallienus. A.D. 268.
 39. Tacitus. A.D. 276.
 40. Probus. A.D. 282.
 41. Constantine the Great. A.D. 337.

GLAZED
CASE No. 1.

Ancient Barbaric Coins.

- No. 42. Ancient British gold coin of Cunobelin—reverse, inscribed Camulodunum (Colchester). This coin belongs to the period immediately anterior to the Roman Conquest of Britain.
43. Jewish shekel—silver,—not older than the age of Judas Maccabeus. (B.C. 161.)
44. Parthian coin—Arsacides—silver.
45. Sassanian coin—silver.

English Coins.

46. Penny—Edward the Confessor. A.D. 1042–1066.
47. Penny—William the Conqueror. A.D. 1066–1087.
48. Penny—Henry III. A.D. 1216–1272.
49. Groat—Edward III. A.D. 1327–1377.
50. Groat—Henry VIII., with his father's portrait. A.D. 1509–1547.
51. Shilling—Charles I. A.D. 1625–1649.
52. Crown, by Briot—Charles I.
53. Crown, by Pistrucci—George III., 1820.
54. Gold quarter noble—Henry VI. A.D. 1422–1461.
55. Gold half noble—Edward III. A.D. 1327–1377.
56. Gold noble—Edward IV. A.D. 1461–1483.
57. Gold angel—Henry VIII. A.D. 1509–1547.
58. Half-sovereign—Queen Elizabeth. A.D. 1558–1602.
59. Farthing—Queen Anne. A.D. 1702–1714.
60. Gold five pound piece, by Wyon—Queen Victoria, 1839; reverse, Una and the lion.

To the above collection are subjoined a few specimens of Italian medals of the period of the revival of art; these are from the Marlborough House Collection.

No. 55.

MEDALLION OF SIGISMUND MALATESTA, LORD OF RIMINI.
—Date 1446. (1435)

No. 56.

MEDALLION OF VICTOR DA FELTRE, Mathematician.—
Executed by Vittore Pisani, called Pisanello, about A.D.
1450. Signed on the reverse "Opus Pisani pictoris." (520)

No. 57.

Square Medallion Relievo, HERCULES SLAYING THE
NEMEAN LION.—Florentine. 15th century.

No. 58.

FLORENTINE MEDALLION OF A PRINCESS OF TUSCANY.—
Date about 1630. (1431)

No. 59.

GLAZED
CASE No. 1.

FLORENTINE MEDALLION OF A GRAND DUCHESS OF TUSCANY.—Date about 1670.

At the revival of art antique coins and engraved gems were eagerly collected. The study of these soon resulted in a complete revival of medallic and glyptic art; and in the fifteenth and sixteenth centuries innumerable medals were executed, yielding in no respect to the finest productions of antiquity. Some of the portrait medallions of the painter Pisani are perfect models of style, transcending in purity and grandeur of treatment all subsequent efforts. Medals of this period are almost invariably cast in a mould and terminated by chasing. (1434)

No. 60.

ANCIENT MONASTIC SEAL—Date about 1300.

No. 61.

BRASS SEAL OF THE CHAPTER OF THE CATHEDRAL OF MINDEN.—17th century.

In the mediæval periods seal cutting, generally in brass (latten) and silver, seems to have attracted more attention than the preparation of dies for coins, the architectonic ornaments with which they are enriched render them useful objects of study, and for this purpose extensive series of casts or impressions are easily procurable. (1200)

No. 62.

CAMEO.—HEAD OF AN EMPEROR, in German onyx. Cinque-cento work.

Executed strictly in the antique spirit.

No. 63

Modern Italian Intaglio, in chalcedony, mounted in gold.
—ALTHEA EXTINGUISHING THE BRAND AT THE BIRTH OF MELEAGER. (942)

No. 64.

Similar Intaglio, in sardonyx.—NEPTUNE AND AMPHITRITE. (944)

No. 65.

Similar Intaglio, in cornelian.—ACHILLES KILLING CYCNUS WITH HIS SHIELD.

These intaglios formed part of the Poniatowsky collection of gems, and were executed by modern Roman gem engravers in the beginning of the present century. They are ("pasticci"), or imitations of antique gems, and have been frequently erroneously sold as ancient works. (945)

GLAZED
CASE No. 2.

GLAZED CASE No. 2.

Pottery.

Pottery may be arranged under two groups, *antique* and *modern*, and, in a technical point of view, into three main divisions, *earthenware*, *stoneware*, and *porcelain*. The varieties, however, comprised under these divisions are almost innumerable, and their adequate illustration would demand a volume. Pottery is either *mat* or *unglazed*, *enamel-glazed*, or *glazed*. The first of these terms needs no explanation; the second comprises all wares to which a superadded opaque vitreous covering is given, generally of a different colour to the body or substance of the ware; and the third denotes a transparent glassy coating or varnish;—these peculiarities will be explained more fully as specimens occur in the catalogue. Antique pottery, which is exclusively comprised in the division “*Earthenware*,” is both *mat* and *glazed*, but not *enamelled*; opaque enamel glazes are characteristic of mediæval periods, especially of the 15th, 16th, and 17th centuries; and modern pottery, particularly *porcelain*, is almost exclusively of the true glazed kind. These general observations, however, do not strictly apply to oriental pottery (China, Japan), the historic development of which has little coincidence with the European; *porcelain*, the most perfect specimen of pottery, as a case in point, having been manufactured in China at a very remote period, whilst in Europe it is of entirely modern origin. Pottery is one of the most important vehicles of decorative art; in it the history and progressive development of art may be traced, without break or interruption, for the material is imperishable, and its fabrication has been universal at all periods.

In this section it might have been desirable to have kept to a proper chronological arrangement, commencing with the antique series; the shape of the glazed cases, however, did not allow of the requisite juxtaposition of the pieces, and as it was necessary to distribute the series in three separate cases, the most convenient arrangement for finding the several objects has been adopted.

ITALIAN MAJOLICA WARE—(*"Faenza Ware"*)—GLAZED
CASE No. 2.
(*"Raffaelle Ware"*).

This variety of pottery, one of the most notable, in an artistic point of view, is an enamel-glazed earthenware, painted in colours; the body or material is a simple burnt clay, generally of a brownish or reddish tint, soft and porous. It is covered with a brilliant opaque white semi-vitreous enamel, which entirely conceals the natural colour of the clay, and forms a clear surface for the display of painted enrichments. Majolica ware was probably first manufactured by the Moors in Spain, early in the mediæval period, and introduced into Italy in the 15th century; it attained to its greatest perfection early in the 16th, and fell with the decline of art in the succeeding century.

No. 66.

MAJOLICA PLATE.—Gubbio or Pesaro ware. Date about 1500.

An example of an early variety, called Majolica "*à reflets métalliques*," or lustre ware. It will be observed that the colours have a metallic iridescent lustre, a peculiarity which is seldom seen much after A.D. 1530. (1443)

No. 67.

EWER.—Similar ware. Metallic lustre, decorated with Arabesque ornaments. Date about 1500. (1005)

No. 68.

MAJOLICA PLATE.—Urbino ware. Date about 1520.

An example of the second period; a greater variety of enamel colours is here apparent, whilst there is no trace of the metallic lustre; the masterly design and execution of the painted ornaments, and the beautiful colour of the small medallion head in the centre, reveals both the invention and execution of a true artist. (413)

No. 69.

MAJOLICA DRUG POT.—Urbino or Faenza. Date about 1520.

Decoration of the highest order was often bestowed on these objects, which are very numerous, and were the old Italian representatives of our druggists' shop bottles and grocers' canisters. The inscription on this jar is "*Isopus humida*" (moist hyssop). (1271)

GLAZED
CASE No. 2.

No. 70.

PLATE, painted with Cupids carrying Fruit, &c.—Urbino or Faenza. Date about 1570.

In this plate is visible the commencement of the decline of Majolica painting; with an admirable vigour and dexterity of execution, we see hasty and unfinished drawing, evidently denoting that mere expeditious manufacture had become the chief end. (1019)

No. 71.

MAJOLICA PLATE, "Children and Sheep," after Domenichino.—Date about 1700.

This is one of the latest specimens of the ware, belonging to what may be called the Eclectic or revival period. The works of this artist are very numerous, and are generally copies from engravings by the great masters, executed in a firm and masterly manner. The grey dull colouring of this specimen is a characteristic of the latest period of the art. (1018)

No. 72.

NEVERS WARE EWER, white enamel glaze, painted with red and blue flowers.—17th century. (422)

No. 73.

NEVERS WARE EWER, blue glaze, with white enamel flowers.

Nevers, in France, was famous for its pottery, imitated from the Majolica, the technical processes of which were introduced by Italian artists, under the auspices of Catherine de Medicis and Louis Gonzaga, Duke of Nevers, in the latter half of the sixteenth century. The brilliant blue and white enamels seen in No. 73 are, however, peculiar to this ware; other and earlier specimens are scarcely distinguishable from inferior Majolica. (1015)

No. 74.

ROUEN ENAMELLED "FAIENCE" (earthenware) JUG OR "CRUCHE," painted with a figure-subject in blue—A Musical Party. Date about 1690–1700.

The enamel glaze of this specimen, very similar in composition to that of the Majolica, is, however, much whiter and more perfect, having, at first sight, great resemblance to Chinese porcelain. At this period, indeed, the endeavours of the potter were directed chiefly to the imitation of the external characteristics of porcelain. (1004)

No. 75.

OVAL PLATEAU.—Rouen enamelled earthenware. Date about 1710.

This piece exhibits a singular mixture of styles. In the ornamental

motives the chief intention has evidently been to imitate the characteristics of Chinese decoration, which are seen curiously intermixed with details of the Louis Quatorze ornament. (1445)

GLAZED
CASE No. 2.

No. 76.

DELFT-WARE SAUCE BOAT.—Enamelled earthenware. Date about 1700.

Delft, in Holland, throughout the 17th and first half of the 18th centuries, was the chief seat of the earthenware manufacture; its wares being exported to every country in Europe. The earlier Delft wares are chiefly in imitation of Chinese porcelain, which was at the same time largely imported by the Dutch. The present specimen is a good instance of this style, whilst the shape of the vessel, which is original, and not inelegant, is characteristically Dutch. (1022)

No. 77.

DELFT-WARE PLATE.—Sprinkled purple ground, painted with imitation Chinese flowers and trees.—Date about 1740. (1464)

STONEWARE.

No. 78.

GERMAN OR FLEMISH JUG.—“Canette.” Grey stoneware, “Terre de pipe.” Dated 1593.

Ornamented with raised or embossed allegorical figures. Stoneware, as a general rule, is most frequently decorated in relief, the thinness of the glazes, and roughness of texture and surface, not easily lending themselves to decoration in colour. (1006)

No. 79.

OLD ENGLISH OR FLEMISH GREY STONEWARE JUG.—Date about 1600.

Jugs of this description were called “*Greybeards*,” from the grotesque bearded mask under the spout. (1007)

No. 80.

OLD FLEMISH GREY STONEWARE “GRÈS” JUG.—Ornamented with fleurs-de-lis in relief, and with blue and purple coloured glaze. 17th century. (1451)

GLAZED
CASE No. 2.

No. 81.

OLD FLEMISH STONEWARE JUG, ornamented with raised scrollwork, and with a medallion portrait of William III. Date about 1690.

No. 82.

OLD FLEMISH STONEWARE MUG OR "CANETTE," with pewter cover. Date about 1700. (1029)

No. 83.

FLEMISH GREY STONEWARE CRUCHE, with incised or engraved pattern. Date about 1700-50. (1339)

No. 84.

OLD GERMAN MUG OR CANETTE, in brown stoneware, with raised ornaments, enamelled in colours, and gilt. Nuremberg ware. 17th century.

This specimen is very appropriately decorated with details of a marked Gothic or mediæval character. This design, which may have originally been embodied in the beginning of the 16th century, seems to have become a favourite and traditional pattern, repeated long after all traces of Gothic art had ceased to be perceptible in other vehicles.

(1020)

No. 85.

OLD FLEMISH RED-GLAZED EARTHENWARE CRUCHE. 17th century. (423)

No. 86.

OLD SPANISH LUSTRE-WARE PLATE.—17th century.

Earthenware, resembling the Majolica in the appearance of the body and the glaze, and decorated with designs in metallic lustre colours of various tints, seems to have been the favourite pottery of the Spanish Moors. The present piece is a Spanish continuation of the Moresque pottery. (1001)

No. 87.

MOROCCO (Tangiers) ENAMELLED EARTHENWARE BOWL.—Recent.

The interlaced fret pattern painted on this piece is an instance of the long duration of established forms in Eastern art. This identical design may be seen constantly repeated in the ancient Saracenic architecture of Cairo, Sicily, and the Alhambra, dating from the 13th and 14th centuries. This kind of pottery is nearly always decorated with patches of scarlet sealingwax, showing the purely ornamental character of the ware; whilst from the absence of any enamel reds in the usual vitrified colours, it is presumable the Moors are unacquainted with them. (1002)

Nos. 88 to 91.

GLAZED
CASE No. 2.

Four fragments of OLD ENGLISH LEAD-GLAZED EARTHENWARE.—Dating from about 1500 to 1700.

Rude earthenware of this description, covered with lead glazes of various colours, seems to have been almost the only kind of pottery commonly made in England down to the beginning of the 18th century. The decorations in white and light yellow seen on these fragments are produced with white clays, applied in a liquid state to the surface of the ware, before covering it with glaze. The designs thus rudely worked are produced by means of a quill or small tube, filled with the liquid clay, with which the design is drawn or traced on the surface. A process precisely similar is seen on ancient Roman pottery. Relief-decoration, produced by the application of moveable stamps; punctures, and scored lines, forming a variety of rosettes, scrolls and interlaced patterns are likewise observable.

No. 92.

OLD ENGLISH "MANGANESE-WARE" CREAM JUG.—Staffordshire. Date about 1680. (974)

No. 93.

OLD STAFFORDSHIRE COFFEE-POT.—Red embossed stoneware "Elers" ware. Date 1690–1700.

This variety of old English pottery was manufactured by two Germans, brothers, named Elers, who are supposed to have been originally workmen in the service of Böttcher, of Dresden, the celebrated inventor of the art of manufacturing porcelain in Europe. These men fled to England, carrying with them the secret of this dense hard red stoneware, which was the first of Böttcher's discoveries. Attracted by the growing reputation of the Staffordshire Potteries, they settled about 1690–1700 near Stoke-upon-Trent; and having discovered in the neighbourhood a bed of fine red clay, suitable for their purpose, established a small manufactory, which they conducted with great secrecy. From the almost perfect resemblance of their productions, in point of form and relief-decorations, to those of Böttcher, it is probable that they carried away with them casts of the moulds used by the latter. Their prosperity, however, was not of long duration, for they were soon subjected to every species of persecution from their rivals of the neighbourhood, who were jealous of their success, and who, by intimidating their workmen, and other manœuvres, finally succeeded in driving them from Staffordshire. Their processes and peculiar style were, however, to all appearances, adopted and carried out by the Staffordshire potters, and were in fashion even till Wedgwood's time.

(1446)

No. 94.

BÖTTCHER WARE CUP AND SAUCER.—Saxon. Red stoneware. Date about 1690.

The body or material of these pieces is a dense impermeable stoneware,

GLAZED
CASE No. 2.

which has been cut and polished on the lapidary's wheel; its hardness and close texture almost equalling a natural jasper. (1012)

No. 95.

OLD STAFFORDSHIRE EMBOSSED EARTHENWARE VASE AND COVER.—Drab ground, with *appliqué* raised ornaments in white. Date 1700–20.

The relief ornaments are identical in design with those found on the Elers ware. The application of raised or cameo ornaments of a different colour to the body of the ware, is a peculiarly English mode; and specimens of this description are interesting, as showing the gradual steps by which the perfection ultimately achieved by Wedgwood was obtained.

(1463)

No. 96.

OLD STAFFORDSHIRE MILK EWER.—Embossed earthenware. Date about 1720. (975)

No. 97.

HEXAGONAL BOTTLE, similar ware. Date 1720–40. (1450)

No. 98.

OVAL DISH of similar ware, the embossed ornamentation consisting of compartments of "Rococo" scrollwork, filled in with a variety of imitative basket and cane-work patterns. Date about 1740. (1462)

This variety of old English earthenware continued in vogue till about 1760, the pieces were cast or pressed in copper moulds, or in earthenware ones, made from copper originals; the thin glaze is technically called a "smear" glaze, and was produced by the action of common salt, which was placed in the "saggar" or earthen vessel in which the ware is enclosed whilst being "fired" in the oven. The alkaline fumes arising from the salt acting on the siliceous ingredients of the body or clay, and covering the surface with a true vitrified glass. This ware is usually called "Elizabethan ware" by dealers in ancient pottery. It is, however, a manufacture of the first half of the 18th century, and was only superseded by the superior glazed earthenware introduced by Wedgwood and his contemporaries.

No. 99.

OLD STAFFORDSHIRE (OR LIVERPOOL) TORTOISE-SHELL WARE.—Milk Jug and Cover, embossed with an *appliqué* vine-leaf pattern. Date about 1720. (988)

No. 100.

GLAZED
CASE No. 2.

TORTOISE-SHELL WARE PLATE, with embossed basket work pattern border. Date about 1700-50.

This description of ware was contemporaneous with that just described, and precisely the same style of relief decoration is employed; the brilliant mottled brown, green, and yellow glaze is a very excellent variety of the old lead glaze in use in all parts of Europe from a very early period. (1444)

No. 101.

OLD STAFFORDSHIRE (OR LIVERPOOL?) EARTHENWARE TEA-POT, decorated with a portrait of John Wesley, and an acrostic in his praise. Date about 1760.

We have here a curious, and perhaps unique specimen of a further step in advance in the manufacture of earthenware in this country. The translucent colourless glaze of this piece is an example of a more perfect covering than had ever perhaps before been applied to modern earthenware, whilst the process of decoration employed shows another remarkable step in advance. The portrait and inscription are executed in *transfer printing* from copper-plates, a process which has since had an immense development in the decoration of common earthenware. (1466)

No. 102.

VASE AND COVER.—Old (Liverpool?) porcelain. Date about 1760; decorated in early transfer printing.

Like the preceding specimen, interesting, as showing the earliest step in the process of transfer printing. (1448)

No. 103.

OLD "WEDGWOOD," GLAZED AND PAINTED EARTHENWARE PLATE. Date about 1770.

In this specimen we see earthenware carried very nearly to its present state of technical perfection. The plate is covered with a true siliceous glaze, which has permitted the application of enamel colours. The ware, however, has still a brownish tint, very different to the brilliant white of the recent Staffordshire earthenware, this latter purity of colour having been since arrived at by a long series of gradual improvements. In perfection of workmanship, elegance of form, and decoration, however, the early earthenware of Wedgwood is still unapproached. (329)

No. 104.

OLD WEDGWOOD WARE PLATE, black "Jasper" ground, with raised cameo border of flowers and fruit in red.—Date, end of 18th century. (1429)

OLD WEDGWOOD "JASPER" WARE BOWL; white ground, with raised chequered pattern, and border in blue and sage colour.—End of 18th century. (1458)

PORCELAIN.

Porcelain is a semi-transparent substance, fusible at a very high temperature, and is in reality of a nature intermediate between earthenware and glass. It was first invented by the Chinese, at a very remote epoch, certainly before the Christian era. In Europe, on the contrary, its fabrication is entirely of modern date, the process of manufacture having been discovered at about the same period (towards the end of the 17th century) both in France and Germany, and in England somewhat later. Oriental porcelain was, however, imported into Europe long before these dates, the Venetians and Portuguese having made it an article of commerce probably as early as the year 1500; whilst in the following century its use had become very general, great quantities being then brought over by the Dutch, into whose hands commerce with the East had mainly fallen.

Porcelain is technically classed under two heads, viz. *hard* and *soft paste*, "*pâte dure*" and "*pâte tendre*;" the former may be called natural porcelain, being composed of native mineral substances, and is harder and less fusible than the soft paste; this latter, on the contrary, is generally an artificial compound or mixture of various chemical substances, and the texture of both the body and the glaze is comparatively soft.

Oriental porcelain belongs exclusively to the class of hard paste, as does likewise that of the various celebrated manufactories of Germany. The early French porcelain, on the contrary, was soft paste, but about the year 1760 the hard body was introduced at the manufactory of Sèvres, and speedily superseded the former material. English china up to the present date is generally of the soft body. The oriental porcelain may, in the absence of decorative motives or other unmistakeable indications, generally be distinguished from the European, both soft and hard, by its prevailing blueish

grey tint, as opposed to the brilliant white of the latter. In this collection several very interesting specimens of oriental porcelain will be found. In this class of wares the beauty of the enamel colours and the lustre of the glazes indicate a degree of technical skill in manufacture, combined with a feeling for harmony of colour and general effect, seldom equalled in European works. The superadded decoration, too, is generally based on true principles, being in most cases kept in such right subordination as to conduce to the proper effect of the piece as a whole. The Sèvres porcelain is chiefly remarkable for great technical skill in manufacture, richness, and costly magnificence of effect being perhaps too exclusively aimed at, to the prejudice of real artistic merit; exquisite manipulation in the painting and gilding, great merit in the various picture subjects, beautiful modelling of parts and brilliancy of colour are always attained, and may be specially remarked in the fine specimens in this collection lent by Her Majesty. These qualities, however, will not entirely compensate for the want of unity of conception and true suggestive propriety as ceramic works. In Sèvres porcelain the shapes are too often laboriously contorted, the decoration in relief wrested into a false imitation of metal work; in short, the true principles of Art as applied to pottery are in many ways violated. The old Sèvres decorative pieces, however, exhibit true and genuine embodiments of the art of a particular epoch, a most florid and licentious one, it is true, but still replete with a certain vitality and characteristic expression, of which the Art-pottery of a more recent period bears but little trace.

GLAZED
CASE No. 3.

No. 106.

OLD DRESDEN CHOCOLATE CUP AND SAUCER, painted with figures in the style of Watteau. Date about 1720. (688)

No. 107.

OLD DRESDEN SOUP PLATE, painted with birds and garlands of flowers — period of Marcolini. Date about 1798.

At the beginning of the 18th century, endeavours were made both in France, England, and Germany, to discover the secret of the manufacture

GLAZED
CASE No. 2.

of porcelain. Böttcher and Tchernhaus, two German alchemists, at the court of Augustus II. Elector of Saxony, appear to have been the most successful; the earliest European porcelain of which we have any authentic record, having been first manufactured by Böttcher, somewhere betwixt the years 1709 and 1715. The royal manufactory at Meissen, near Dresden, founded in consequence of this discovery, and which still exists, is therefore, the oldest in Europe. The mark usually affixed to Dresden porcelain is two cross swords in blue. During the directorship of Marcolini, a star was added to this device. (689)

No. 108.

FRANKENTHAL PLATE.—Perforated and embossed border, the centre painted with a "Watteau" subject, in purple. Date 1758.

Marked with the letter F.

(1447)

No. 109.

OLD BERLIN CREAM EWER, painted with flowers.—Date about 1770–80.

The painting in this piece is a model of *style* in the conventionalized rendering of flowers on porcelain. Marked with a sceptre, in blue. (1000)

No. 110.

CUP AND SAUCER, Wurtemberg porcelain, painted with birds.—Date about 1780–90.

Marked with a double C under a ducal coronet.

No. 111.

TEA POT, old German porcelain, painted with flowers and richly gilt. Date about 1760.

In the absence of any mark it is impossible to assign this elegant piece to any particular locality; it is, however, a characteristic specimen of German porcelain, and particularly remarkable for the richness and beauty of the gilding. (1449)

No. 112.

EARLY (18th century) ENGLISH PORCELAIN COFFEE CUP.

The coarse opaque greyish ware, and the painted enrichments in imitation of the common Chinese ware, of the 17th and 18th century, characterise this piece as one of the earliest attempts at the manufacture of porcelain in England. The exact locality of its manufacture is uncertain. The mark is an equilateral triangle. (976)

No. 113.

GLAZED
CASE No. 2.

OLD SALOPIAN PORCELAIN COFFEE CUP, painted with flowers in blue.—Date about 1760.

Marked with the letter S.

(330)

No. 114.

OLD WORCESTER PORCELAIN TEA CUP AND SAUCER, green ground and coloured flowers.—Date second half of 18th century.

1017)

No. 115.

OLD CHELSEA SAUCEBOAT, ornamented with raised leaves and flowers, and painted with small groups of flowers.—Date 1750-60.

(1442)

Marked with an anchor, in gold.

No. 116.

DERBY-CHELSEA CHOCOLATE CUP, painted with flowers.—Date 1790-1800.

(973)

No. 117.

JEWELLED BOTTLE.—Recent Staffordshire porcelain, in imitation of the jewelled Sèvres ware. Manufactured by Copeland and Co.

(453)

No. 118.

VENETIAN PORCELAIN CUP AND SAUCER.—Date about 1750. Remarkable for the brilliancy of the gilding.

Mark, a double anchor in red.

(989)

No. 119.

OLD CHANTILLY PORCELAIN CUP AND SAUCER, painted with flowers, in imitation of the Chinese.—Date about 1760.

Mark, a hunting horn in red.

(984)

No. 120.

OLD TOURNAY PORCELAIN CUP, painted with flowers, and richly gilt. Date about 1760.

Mark, two swords crossed, with four small crosses in the angles.

(982)

GLAZED
CASE No. 2.

No. 121.

MENÉCY PORCELAIN EGG CUP, painted with flowers.—
Date about 1770?
Mark, D. V. (972)

No. 122.

SÈVRES (*Pâte Dure*) CHOCOLATE CUP AND SAUCER,
painted with wreaths of "forget-me-nots;" the interior of
the cup gilded.—Dated 1822. (999)

GLAZED
CASE No. 3.

GLAZED CASE, No. 3.

POTTERY—ANTIQUÉ—EARTHENWARE.

The varieties of ancient pottery are very numerous, and a few notes on the most prominent are all that can be attempted. First, Ancient Egyptian pottery. We find here vitreous glazes introduced at a very early period, particularly a brilliant blue or green glaze (the colour derived from copper); this appears to have been chiefly, though not exclusively, confined to ornamental objects, such as small images, scarabei, &c., the larger utensils of pottery being generally of common unglazed terra cotta, of simple and monotonous yet elegant forms. Similar vitreous glazes appear to have been known to the Assyrian and Persian nations, by whom they were probably carried out in greater variety; too little, however, is as yet known on this head to warrant definite assertion. In ancient Greece, and amongst the Etruscan people, a far more important mode is found. From a very early period, certainly from the 6th or 7th, to about the 3rd century before Christ, the well-known painted black and red ware ("Etruscan," or "Fictile" vases) seems to have been almost the only kind in use. Innumerable specimens of this pottery are now discovered in ancient sepulchres in southern and central Italy. This ware is composed of common baked clay or terra cotta, generally of a bright red colour, on which paintings or designs are executed in outline in a brilliant black glaze or varnish. Perfect beauty of form in the configuration of the pieces, and in the picture subjects, and ornaments, characterises this celebrated pot-

tery. We find in it an infinite variety, and every piece, no matter how common its use, or how rapid and cheap its fabrication, is beautiful. The inspection of a few pieces will serve to convey a perfect idea of the external characteristics of the ware, the technical processes and modes of decoration being very simple and limited.

GLAZED
CASE No.3.

Roman pottery is far inferior in interest and beauty to the Greek. From the first we see in it a tendency to decoration in relief, and a consequent inappreciation of beautiful shapes: there is, indeed, perhaps no painted Roman pottery properly so characterized. A variety of bright red earthenware, generally in domestic utensils, decorated with ornaments in relief, figures, animals, and ornamental and scroll work, and covered with a very thin vitreous glaze or varnish, is the most conspicuous kind; it is generally known as "Samian ware," and is abundantly discovered in this country.

In an æsthetic point of view, the Egyptian and Roman varieties of pottery are of little importance, whilst the Greek, on the other hand, has an interest and a value to the art student and to the artist in pottery surpassed by no other category of works of art.

No. 123.

MUMMY FIGURE OF ISIS.—Small statuette in blue glazed pottery.—Ancient Egyptian.

The exact date of this object cannot be ascertained; it is certainly, however, some centuries before the Christian Era. (986)

Nos. 124 and 125.

Two small "PLAQUES," of inlaid pottery.—Ancient Egyptian.

These pieces are executed by a process similar to that by which the so called *encaustic tiles* of the present day are produced. The material ("body") is a siliceous earthenware, approximating to a coarse description of porcelain, and the patterns are formed by impression in the moist clay, the cavities being then filled with differently coloured clays. These pieces have probably served as ornamental inlays into some article of furniture. (365, 366)

GLAZED
CASE No. 3.

No. 126.

SMALL OVIFORM PAINTED VASE, WITH COVER.—Antique, Greek, black and red glazed pottery.

The paintings on this vase represent, on one side, a profile head of Venus, and on the other, a winged genius or cupid (Eros), holding a mirror. The spaces are filled in with the usual Greek conventional honeysuckle ornaments. Date, probably about 300 or 400 B.C. (1436)

No. 127.

TEN FRAGMENTS of Ancient Roman stamped or embossed red glazed pottery, "Samian Ware."—Found in London.

The varied designs seen in these fragments are all produced by the repetition of a few forms, stamped by hand on the ware. The pieces were carefully turned in the potter's lathe, and a decorative process, similar to engine-turning, may be observed on some of them. The vessels which are seldom found entire, are generally drinking cups, bowls, tazzas, and similar articles of domestic use; and as a rule, spherical forms predominate. The mouldings of the feet and rims are often beautiful in design, and very delicately turned. The soil of the city of London abounds in fragments of the ware, which is indeed found more abundantly in England and France than in Italy.

No. 128.

CUP OR BOWL, Ancient Roman Pottery, "Samian Ware."

On the bottom of this piece, in the inside, is stamped the name of the maker, "Dontionoc." Pieces of Samian ware, signed in this manner, are generally simple unornamented articles of use. A great number of different signatures are known.

No. 129.

ANCIENT ROMAN URN.—Earthenware, decorated in relief, with a frieze or band representing a chase of animals.

The stags, dogs, &c., represented on this vase have been executed by a curious process, denoting great manual skill and dexterity in the potter. It will be observed that the forms in relief are much more sharply and clearly defined than those of the Samian ware, and that at the same time they exhibit a singular and somewhat grotesque style of drawing. The process is as follows:—The urn having been turned on the wheel, clay mixed with water to the consistence of thick cream (in this state technically called by modern potters "slip") is taken up into a small utensil, furnished with a projecting spout or tube, (probably a quill;) with this apparatus the various designs of animals, &c., are drawn or rather modelled on the surface of the unbaked ware, the tube through which the clay or "slip" is made to flow by pressure, or other means, being used as a pencil in delineating the required forms. Analogous processes are still in use but modern artisans are far from possessing the extraordinary manipulative dexterity manifested in these ancient Roman works. (1437)

GLAZED EARTHENWARE—MEDIÆVAL AND
RENAISSANCE.

GLAZED
CASE No. 3.

No. 130.

ANCIENT ARABIC OR MORESCUE ENAMELLED WALL OR
FLOOR TILE.

Enamel glazes for pottery, although known to the ancient Egyptians and Assyrians were probably not in use in Europe much before the 10th or 11th century, having been introduced by the Arabs. This tile (*Azulejo*) is of Spanish Moresque manufacture, probably of the 15th century. (1013)

No. 131.

ANCIENT GERMAN GLAZED EARTHENWARE STOVE TILE.—
Date about 1500.

Nuremberg is thought to have been the place of fabrication of this description of pottery, of which the present is an early specimen. (1023)

No. 132.

OVAL DISH.—Enamelled earthenware, ornamented with
shells and plants in relief.—Palissy ware.

Bernard Palissy (born about 1509 in the province of Perigord, in the south-west of France, died 1589,) was the inventor of this characteristic variety of pottery. Palissy was originally a glass painter, but having incidentally seen a beautiful cup in enamelled pottery, of some foreign manufacture, from thenceforth he directed all his energies to the application of coloured glazes or enamels to earthenware, then but little known in France. After many years of unceasing experiment, in the midst of poverty and extreme privation, working likewise in ignorance of processes already familiar in other countries, he completely succeeded in his endeavours; and being already conversant with the arts of design, soon produced beautiful and original works.

Palissy's pottery may be classed generally under three varieties; first, his "rustic" pieces, called by himself "*rustic figulines*;" of this variety, the present is a good specimen; the fishes, shells, plants, &c., introduced being all moulded from nature. The second class is characterized by subjects of figures, executed in bas-relief, surrounded with ornamental borders and accessories, and the third is distinguished by enrichments of ornamental forms only.

Palissy's descendants and workmen continued for a long time to manufacture pieces from his designs and models, but they are very inferior in beauty to the original productions: the latter are now sold literally for their weight in gold.*

* At the recent sale of the Bernal Collection a circular plateau of Palissy ware (lot 2076), ornamented with a lizard in relief, sold for 162*l*.

GLAZED
CASE No. 3.

No. 133.

CIRCULAR TAZZA OR PLATEAU.—Bernard Palissy ware,
Circa 1570.

This and the following piece are examples of the simply ornamental
variety of the ware. (1441)

No. 134.

SALTCELLAR in enamelled earthenware.—Palissy ware.
Date about 1570. (1998)

No. 135.

VASE AND COVER.—Persian enamelled earthenware. 17th
or 18th century.

The "pate," or "body," may almost be considered as an imperfect
porcelain; it is very siliceous and friable in texture; the brilliant white
enamel glaze and the rich and powerful enamel colours give a very
ornamental character to this ware, which is rare and highly esteemed.

(485)

Glass.

The ancients were adepts in the manufacture of glass, and
although the moderns have greatly improved the material
itself, glass being now produced of a brilliancy and beauty
never before approached; still in variety of methods of
manipulation and skill of workmanship, the ancient Greek
and Roman artists hold the first rank. Modern art, as a
case in point, has produced nothing so perfect as the Port-
land Vase. The processes in use, and varieties of products
of *old Venetian Glass*, almost all appear to have been known
to the ancients, from whom, through the Byzantine Greeks,
the Venetians of Murano probably derived their knowledge.

In the imitation of precious stones and gems, antiquity
has left us most skilful works; many of the varieties of
the onyx, for instance, having been counterfeited with mar-
vellous accuracy. Generally speaking, indeed, with the ex-
ception of enamel painting in glass, which was of mediæval
origin, we find few modern processes of which some indica-
tion may not be found in the antique remains which have
descended to us. Facet cutting and engraving of glass

vessels, it should be observed, do not seem to have been generally practised. The varieties of variegated glass known by the Italian term "Millefiore &c." were well known, and pieces are occasionally found which are almost identical with modern specimens; and many curious antique processes of mosaic or filigree work in glass exhibit wonderful skill. In the Middle Ages, and down to the 17th or 18th century even, Venice was the great emporium of glass manufactures, the workshops of Murano supplying all Europe. Venetian glass is generally of extreme thinness, being nearly always blown. Both in the forms and in the application of colour, an almost endless variety is found. Like the antique glass, it is very rarely cut on the wheel or engraved. The most prominent varieties are the following: First, and most characteristic, *Laticinio*, or filigree glass, of which there is a great diversity of patterns, is characterized by threads of coloured glass (generally opaque milk white, hence the word "*Laticinio*"), included in the mass of transparent glass, which, by various methods of manipulation, are twisted or woven as it were, into regular spiral or reticulated patterns, producing in some specimens a kind of network of delicate lines spread over the piece (*vitro di trina*, or lacework glass); this term, however, is generally applied to specimens in which the white threads are crossed at an angle, forming small lozenge-shaped compartments, each of which sometimes contains a small air bubble. *Millefiore* glass has a rich variegated appearance, exhibiting an infinity of eccentric patterns, small stars, circles, &c., produced by mingling small cylindrical pieces of various coloured filigree glass, cut from thin glass rods, with the melted mass from which the vessels are blown. *Schmelze*, and *Schmelze-Avanturine*; the former of these varieties is a semi-opaque glass of a rich variegated brown, green, or blueish colour, which when seen through by transmitted light takes a deep crimson tint. Patches or globules of gold, sometimes seen on the surface of this kind of glass, constitute the *schmelze-avanturine*. The "*Avanturine*" is produced by mingling metallic filings or levigated leaf gold with melted glass, in the mass of which it is seen

GLAZED
CASE No.3.

GLAZED
CASE No. 3.

suspended in the shape of brilliant particles.* Painted or enamelled glasses, generally decorated with arabesque ornaments, armorial bearings, &c., are found as early as the second half of the 15th century; they have now become very rare, and are much sought after. Frosted or crackle glass is another characteristic variety.

The greater number of specimens of Venetian glass seen in collections (particularly the "Laticinio"), belong to the latter half of the 16th or first half of the 17th century.

In Germany in the 16th and 17th centuries, enamel painting on glass wares was much practised. The large cylindrical drinking vessels are the most characteristic pieces; they are found decorated with an infinite variety of designs, armorial bearings, and inscriptions. Cutting and engraving were first prominently practised in Germany (Bohemia) not much earlier than the latter part of the 17th century, this process having been coincident with the increased purity and beauty of the material which had gradually been assimilated to the limpidity of crystal, and naturally suggested facet cutting for its most effectual display. Vessels of ruby glass were undoubtedly made by the Venetians; they are usually blown, and from the tenuity of the material lighter and clearer in tint than the better known and more abundant old ruby glass of Germany, which is generally cut and polished and of considerable thickness.

No. 136.

FLASK OR AMPHORA.—Antique Greek parti-coloured glass.

Probably intended to contain perfumes. Glass vessels of this kind are supposed to be of Greco-Egyptian origin; they are found in tombs. (73)

No. 137.

CUP OR PATERA.—Antique Roman glass.

In the elegantly moulded margin of this piece, and its general form, a resemblance to many "Samian" ware vessels is perceptible. (916)

No. 138.

OLD VENETIAN WINE GLASS, the stem enriched with ornaments in blue.—17th century. (80)

* The term "aventurine" is said to have had its origin in the fact of a workman accidentally letting fall some brass filings into a crucible of melted glass—hence both the process and term ("par aventure").

No. 139.

VENETIAN GLASS GOBLET, with margin and enrichments
in ruby.—16th or 17th century. (102)

GLAZED
CASE No. 3.

No. 140.

VENETIAN FLOWER GLASS.—17th century. (87)

No. 141.

GROTESQUE VENETIAN FLOWER GLASS, with green edg-
ings and enrichments.—17th or 18th century. (75)

No. 142.

OLD VENETIAN EWER in opaque blue marbled glass.
16th century. (567)

No. 143.

VENETIAN GLASS CRUET, enriched with a waved pattern.
in "Laticinio."—16th or 17th century. (568)

No. 144.

VENETIAN GLASS TAZZA, with waved Laticinio pattern
17th century. (489)

No. 145.

VENETIAN GLASS CUP, sprinkled with variegated colours.
18th century. (419)

No. 146.

VENETIAN "SCHMELZE" GLASS ICE CUP.—18th century.
The patches of gold observable in this piece constitute the variety called
"Avanturine." (335)

No. 147.

VENETIAN WINE GLASS, enriched with flagree Laticinio.
—17th century. (92)

No. 148.

ESSENCE BOTTLE.—Venetian "Millefiore" glass.—18th
century. (915)

No. 149.

OLD GERMAN CYLINDRICAL ENAMELLED DRINKING GLASS,
"Vidrecom."

Enamelling or painting was a characteristic process in German glass of
the 16th and 17th centuries, and the present specimen may be taken as a
good example of a class of objects which are found in great numbers.
This piece was intended to be passed round from guest to guest, as a
kind of loving cup. The painting gives the portrait of a German miner

GLAZED
CASE No. 3.

of the Hartz forest and his wife, and the inscription relates to the perils and achievements of the miner's vocation. (95)

No. 150.

OLD GERMAN CYLINDRICAL ENAMELLED DRINKING GLASS, with cover.—17th century. (565)

No. 151.

OLD ENGLISH JUG.—Green glass, enriched with waves of Laticinio. 17th century. (573)

No. 152.

OLD DUTCH (?) PURPLE GLASS, "Bocal."—17th century. (572)

No. 153.

GOBLET AND COVER.—Old Dutch or Bohemian, cut and engraved crystal glass. 18th century. (66)

No. 154.

CHINESE TWO-HANDLED GREEN GLASS CUP, in imitation of Jade.

The Chinese never seem to have made much progress in the art of glass working, and it has been said, even, that their glass is made from old glass imported from Europe. (359)

Enamels.

Enamelling on metal was not known to the classical nations of antiquity. During the period of the Roman domination, however, the semi-civilized Gauls and Britons singularly enough seem to have hit upon a process, which, although foreshadowed and attempted in various ways, seems never to have been achieved by the great artists of Greece and Rome. The earliest enamels, generally in articles of personal ornament (fibula, &c.,) are discovered almost exclusively in France and England, and date in all probability from the first or second century of the Christian era.

In Italy and the East there are no indications of enamelling before the commencement of the mediæval period. Throughout the Middle Ages it was one of the most popular

and universally practised of the decorative arts, and attained to especial perfection in France.

GLAZED
CASE No. 3.

In oriental countries, Persia, India, and China, enamelling had a separate and distinctive development; nothing however leads to the supposition that the various methods were in use earlier than in Europe. There are three main varieties generally known by the terms "Cloisonné," "Champlevé," and painted enamels. These are severally described as specimens occur in the catalogue. Limoges in France, like Venice for glass, was in the Middle Ages the chief centre of enamel working in Europe, and the varieties there produced must be considered as national developments. In the class of painted enamels of Limoges a great number of celebrated masters are known to archaeologists, as they were frequently in the habit of signing and dating their works.

Oriental enamels on the whole, however, exhibit the truest and most consistent decorative applications of the processes of enamelling; at the present day, the art is comparatively little practised.*

No. 155.

"CUSTODE" OR BOX, for the sacramental wafer.—Limoges "Champlevé" enamel. 13th century.

The variety of enamelling of which this and the following specimens offer examples, is called by the French "Champlevé," from the ground of the enamelled ornaments being engraved or hollowed out of the metal of which the object is composed; the cavities or incised designs so produced being then filled in with various coloured vitreous enamels. The early Gallo-Roman and British enamels are executed by this process, as are likewise many Oriental works. (559)

No. 156.

"CHASSE" OR COFFER for relics.—Limoges "Champlevé" enamel. 13th century.

The "Champlevé" enamels of Limoges date with certainty from the commencement of the 13th century, and the greater number of specimens now extant must be referred to that or the earlier years of the succeeding century. (236)

* For the best and only complete account of mediæval enamels, particularly of those of French origin, see "Notice des Émaux, &c. exposés dans les Galeries du Musée du Louvre, par M. de Laborde. Paris, 1853."

GLAZED
CASE No. 3.

No. 157.

"PLAQUE."—Limoges painted enamel, in "grisaille."
Hercules and Dejanira. Date about 1530.

The painted enamels date from the latter part of the 15th to the middle of the 18th century. The art attained to its greatest development in Limoges about the middle of the 16th century, and from thenceforth declined. The latest works to which a certain date can be assigned are very rude and common specimens, by various members of the Laudin family, dated about 1750-60. (914)

No. 158.

CASKET, enriched with plaques of Limoges painted enamel in grisaille.—The subjects represent the Labours of Hercules. Date about 1550. (1440)

No. 159.

"PLAQUE" in Limoges painted enamel.—Subject, "the Month of July," after Etienne de Laune. Date about 1560-70. (912)

No. 160.

"PLAQUE" in Limoges painted enamel, in grisaille.—Venus and Cupid, by J. Laudin. Date about 1690. (1428)

No. 161.

SAUCER in Limoges painted enamel.—"Antiope," by J. Laudin. Date about 1690. (913)

Nos. 162 and 163.

EWER AND STAND, OR PLATEAU.—Modern French. In imitation of the Limoges painted enamel; executed at the Royal Manufactory of Porcelain at Sèvres. (549, 550)

No. 164.

SAUCER.—Chinese painted enamel, on copper. (563)

No. 165.

VASE.—Chinese painted enamel, on copper. (551)

No. 166.

CUP OR BOWL in silver gilt, decorated with translucent champlevé enamels.—Recent Hindoo. (129)

No. 167.

GLAZED
CASE No. 3.

FRAGMENT OF AN ANTIQUE (POMPEIAN) WALL PAINTING IN FRESKO, representing a basket decorated with ribbons.

This fragment, which has originally formed part of the "Arabesque" or grotesque decorations of the walls of an apartment, was brought from Pompeii in the year 1828. The surface has been varnished to preserve it from the action of the atmosphere. Numerous examples of similar baskets, suspended by ribbons from fantastic architectural erections, may be seen in Zahn's great work on the Decorations of Pompeii. (1106)

No. 168.

FRAGMENT OF STUCCO WORK, from the Alhambra.—Hispano-moresque. 15th century.

The inner walls and ceilings of the various apartments in the old Moorish Palace of the Alhambra, at Grenada, in Spain, are most elaborately decorated with stucco work of this description. The great work of Owen Jones and Goury, on the Alhambra, furnishes a number of these designs; these ornaments are generally richly picked out in gold and colours, and always consist either of a species of interlaced geometrical tracery work, or of conventionalized floral ornaments, all literal representations having been forbidden by the Mahomedan religion.

No. 169.

CAST OF A CARVED IVORY VESSEL to contain holy water.—9th or 10th century.

The original of this piece is preserved in the treasury of the Cathedral of Milan.

No. 170.

CAST OF A TANKARD IN CARVED IVORY, mounted in silver gilt.—Flemish work. School of Rubens. Date about 1640.

GLAZED CASE No. 4.

GLAZED
CASE No. 4.

Sculptures in Wood, Ivory, &c.

No. 171.

CARVED IVORY TABLET.—Leaf of a diptych. Date about 1320.

The subjects of the relievos, four in number, beginning from the lower corner on the left hand, are—1st. The Annunciation; 2nd. The Salutation of Elizabeth; 3rd. The Presentation in the Temple; 4th. The Crucifixion. (665)

GLAZED
CASE No. 4.

No. 172.

CASKET, overlaid with plaques of carved bone, and with lock and mountings in gilt copper.—French? Date about 1500. (1268)

No. 173.

POWDER FLASK IN STAG'S HORN, mounted in silver-gilt.—German. Date about 1530.

The carving represents Adam and Eve taking the forbidden fruit. Above this group is an escutcheon flanked by the initials I. Z. W.; the ground of the carvings has been originally gilded. (234)

No. 174.

FORK, WITH CARVED IVORY HILT, representing Adam and Eve.—Flemish, 17th century. (930)

No. 175.

KNIFE, WITH CARVED IVORY HILT, representing a group of "Charity." Flemish, 17th century work. (666)

No. 176.

SHELL CAMEO.—Italian, early cinque-cento work.—"Actæon departing for the Chase."

At the Renaissance the artists of Italy soon began to imitate the antique cameos, which during the Middle Ages even had never ceased to be esteemed and sought after. Many sea shells were found to offer great resemblance to the onyx, having often two or three distinctly coloured strata and were at the same time of a material very easily wrought. Cameos in shell for personal ornaments, and for the adornment or construction of objects of utility, were accordingly made in immense numbers. Rome is still the chief seat of the manufacture of shell cameos for cheap jewelry. Shell was employed in cameo sculpture by the ancients, but from the perishable nature of the material few specimens have come down to us. (950)

No. 177.

SHELL CAMEO.—Portrait of the Emperor Charles V. Contemporary German work. Date about 1530. (1433)

No. 178.

SHELL CAMEO.—Head of Maximin.—Italian, cinque-cento work. (252)

No. 179.

MEDALLION PORTRAIT, carved in boxwood.—German. Date about 1550. (239)

No. 180.

GLAZED
CASE No. 4.

CARVED AND GILDED WOOD FRAME for a Miniature.—
Venetian. Date, about 1700. (1048)

No. 181.

CANDLESTICK in carved cedar or sandal wood.

This candlestick, ornamented with scroll work in the style of Louis XIV., is probably of Venetian workmanship of the end of the 17th century. (38)

No. 182.

CARD CASE in carved sandal wood.—Recent, Hindoo work executed at Bangalore.

Nos. 183 and 184.

TWO COMBS IN CARVED IVORY.—Recent Hindoo work.
(959, 960)

No. 185.

CHINESE VASE OR MATCH POT in carved soapstone.—Recent.

The case, in dark coloured stone, is curious as an imitation of the rose-wood mountings of larger objects in this material.

Leatherwork.

No. 186.

CASKET in "Cuir bouilli," with iron mounts.—Date about 1490.

The spirited and beautiful scroll ornaments in this specimen are partly executed with the knife; and an exquisite variety of relief, and consequent play of light and shade, is likewise obtained by slightly raising or embossing the surface by some obsolete process.

Of decorative works in leather we find few indications before the mediæval periods, but from about the 9th century downwards, inventories, poems, romance, &c., make constant mention of articles of use and costume in that material, whilst the dates of numerous monuments preserved in collections go as far back, at least, as the beginning of the 14th century. Coffers and caskets, and cases to contain other articles, sheaths of knives, swords, daggers, &c., bookbindings, and ornamental hangings, are the chief objects actually met with, and are executed by the several processes of raising or embossing the surface, or otherwise producing ornamental designs by incision; stamping by hand with hot irons, as in bookbinding, and of impressing or embossing from large dies or plates; gilding and painting applied in various ways coming in to the assistance of all these

GLAZED
CASE No. 4.

processes. The incised and raised work in leather of the 15th century is often admirably beautiful in design, and of the most masterly execution; in no other vehicle, indeed, do we find the genius of the mediæval ornamentist more conspicuously displayed. (403)

Mosaics.

"Mosaic, in the widest sense of the word any work which produces a design or painting on a surface by the joining together of hard bodies" (C. Ottfrid Muller, "Archeology of Art," Leitch's translation; London, 1852, p. 376,) is pre-eminently an art of ancient origin. Under the generic term as above is comprehended an infinite number of manifestations, almost every epoch and country having produced special varieties; we may, however, institute two main subdivisions, according to the inherent nature of processes. First, *Mosaics*, properly so called, the juxtaposition or joining together of pieces (more particularly stones), whereby a decorative surface is actually constructed. Secondly, *Inlays* (particularly wood), in which various figures or spaces are cut out of a ground or surface, and filled in with another substance, or with different tints of the same material. These two divisions or modes are, however, found in endless combination; a brief enumeration of some of the principal varieties of mosaic work, following the order of development chronologically, is all that can be attempted here. The starting point of this art, as of so many others, was probably ancient Egypt; of this period we find *wood inlaying*, particularly with ivory, in articles of furniture, likewise inlays of lapis lazuli and coloured glass pastes into wood and metals. In Greek and Roman art, from the period of Alexander, pure mosaics became much in vogue, especially for pavements, and in the Imperial Roman ages, all but universal in dwellings and public buildings. Roman pavement mosaics are generally composed of small square pieces of coloured calcareous stones or marbles, bedded in strong cement; all kinds of designs or pictures were thus worked, such as frets, guilloches, scrollwork, and other abstract ornamental forms; likewise mythological and imitative pictures, landscapes, animals, &c. Mosaics of coloured glass pastes and precious

stones, chiefly for wall pictures and ceilings (*Crustæ Vermiculatæ*, *Lithostrata*), were sometimes similar to the modern Florentine mosaic. Wall mosaics, in continuation of the technical processes of the ancients, were particularly affected in the Byzantine empire, and likewise in Italy, where they soon became a favourite mode of adorning churches. In the 10th, 11th, and 12th centuries, the Italian mosaics were generally executed by Greek artists. They are chiefly composed of glass pastes, the subjects being often detached on a gold ground. From the 14th century, inlaying, (*tarsia* work), ("*Intarsiatura*") came prominently into use in Italy. This term includes works both in wood and marble; in the former material it is either a geometrical mosaic of coloured woods, or an inlay of one or more woods into a ground of a different one, generally arabesque scroll-work, the shading and details of the inlaid ornament being often produced by burning or scorching, and incision. In marble it is a mosaic inlay or incrustation of pieces of coloured marble (porphyry, serpentine, &c.), generally angular in shape, and arranged in geometrical designs of circles, lozenges, guilloches, fretwork, &c., most frequently for pavements. Likewise, but less common, *tarsia* work in pavements, tombstones, &c., consisting of designs, both ornaments and figure subjects, worked in *chiaro' scuro*, on white marble, by means of engraved or incised outlines, hatchings, &c., filled in with pitch, the half tints and deep shadows sometimes rendered in grey and black marbles. This latter development seems to have led at a later period to mosaic of "*Pietre Commesse*," known as "*Florentine mosaic*." This species is composed of siliceous or precious stones, agates, jaspers, amethysts, lapis lazuli, &c., the object being to imitate paintings by means of the natural colours, markings, or shadings of the stones employed. The pieces are of arbitrary and irregular shapes, according to the extent of the several local tints and the dimensions of the stones, and this kind of mosaic will be best illustrated by comparing it to the dissected maps or puzzle pictures made as children's toys. This process was probably first in use in Lombardy (altars of the Certosa of Pavia, early part of 16th century), afterwards became peculiar to Florence, not much

GLAZED
CASE No. 4.

earlier than 1570, and has since been practised almost exclusively in that city, where there is a government establishment for its manufacture. Florentine mosaic is chiefly employed for the decoration of altars, tombs, &c., and for cabinets, tops of tables, and coffer. An analogous kind of mosaic is executed in the North of India, at Delhi, and Agra, reputed to have been introduced into India in the 17th century by Florentine workmen. Modern Roman mosaics, composed of small regular pieces of coloured glass paste, are analogous to the mediæval mosaics, but of much more delicate and finished execution; pictures by the great masters are now reproduced in Roman mosaic, with wonderful accuracy and beauty. The characteristic varieties of *Marqueterie*, *incrustation*, &c., are infinitely numerous; it will suffice to particularize one or two notable developments. First, "Buhl" work—takes its name from a celebrated cabinet-maker, or family of cabinet-makers of that name, of the period of Louis XIV., who executed the most beautiful pieces. The process consists of an inlay or incrustation of ornamental design, chiefly scrollwork and grotesques, generally in tortoise-shell and brass, the one inlaid into the other. About A.D. 1700, was the culminating period of Buhl work. Piqué work is the carrying out of the same process, but on a more minute scale, and with more precious materials, such as gold, silver, &c., chiefly in objects of personal use,—snuff boxes, needle cases, trays, cane heads, &c.; both processes are characteristically *French*. *Marqueterie* furniture was abundant in Holland in the 17th and 18th centuries. Oriental art, especially the Chinese, is fertile in processes under this head; the specimens will be described as they occur.

No. 187.

FRAGMENT OF ANCIENT ROMAN MOSAIC PAVEMENT.

The tesserae in this specimen consist of irregular cubes of white marble, each about $\frac{3}{8}$ in. square, embedded in fine mortar. This fragment has probably formed part of the plain border of a pavement. (1008)

No. 188.

PAPER WEIGHT in Agra mosaic.—Recent.

The process by which this object is decorated is analogous to the

Florentine mosaic, or *Pietre Commesse*. The stones employed are variously tinted agates, cornelians, jaspers, lapis lazuli, &c., the delicate lines or fibres of the ornament being in some cases imitated in coloured resinous compositions. The correct simplicity of oriental art is noticeable in the elegant ornamentation, which is entirely flat in character, and therefore in perfect consonance with the true principles of inlays.

GLAZED
CASE No. 4.

The manufacture of this peculiar mosaic is probably confined to the two cities of Agra and Delhi in the north of India; the most important monuments of the art being there to be seen *in situ*. These are respectively the interior walls of the "Taj Mehal," or tomb of the Emperor Akbar, near Agra; and at Delhi the walls and columns of the audience chamber of the Mogul, executed circa 1643, both of which are encrusted with this kind of work. In the latter, besides arabesque ornament, fruit, flowers, vases, &c., there are representations of figures and animals. The most singular fact concerning this oriental mode of mosaic work is, that an opinion (amounting perhaps to a tradition) exists, attributing its introduction to Florentine artists, called in by Shah Jehan, the Augustus of India. The grounds for this belief do not, however, appear to be sufficiently conclusive.

(952)

No. 189.

LETTER STAND.—Sandal wood, inlaid with mosaic or marqueterie. ("Bombay work.")

The minute mosaic work of which this object offers a specimen appears to constitute a manufacture peculiar to Bombay. The small triangular pieces (apparently composed of ivory, a soft amalgam of silver, and of black, red, and green resinous compositions), being laid in juxtaposition, actually compose the decorative surfaces: it is thus a true mosaic. The designs are generally in excellent taste, forming simple geometrical patterns, whilst the exquisitely delicate, indeed almost microscopic, execution renders it a marvel of patient labour. Its chief application seems to be in articles of European use, such as workboxes, dressing-cases, tea-caddies, card-cases, &c.

(20)

No. 190.

Specimen piece of INLAID WOOD FLOORING (*parquetage*), on reduced scale (one tenth of real size).—Recent French.

Flooring of wood mosaic, or *parquetage*, though seldom seen in England, is of constant occurrence on the Continent, where carpets are less frequently used.

(27)

No. 191.

CASKET in ebony, inlaid with ivory, and enriched with chased silver mountings.—17th century. Indian (Batavian? work).

This piece is a characteristic specimen of oriental marqueterie, or tarsia work, the markings or details of the floral ornament in ivory forming the

GLAZED
CASE No. 4.

inlay being expressed by engraved lines, into which a dark coloured composition is rubbed or painted. This process is of extreme antiquity; a specimen may be seen in an ancient Egyptian wooden chair, similarly inlaid, and likewise in an ivory casket of Greco-Egyptian origin, both preserved in the British Museum. (402)

No. 192.

OVAL SNUFF BOX, in tortoise-shell.—Early piqué work.
Date about 1700. Dutch.

The substances forming the inlays are brass, mother-of-pearl, and ivory stained green. In the centre of the lid is a group of Mars and Venus, rudely engraved on mother-of-pearl; and on the under side of the box is a large bird, similarly executed. These representations are surrounded with elegant floral ornamentation. (584)

No. 193.

Etui, or NEEDLE CASE, in tortoise-shell, inlaid with gold *Filagree* piqué work.—French. Date about 1740.

The filagree inlay in this piece consists of delicate lines or wires of gold, ingeniously arranged so as to produce decorative details and surfaces of various colours and degrees of lustre. These effects are enhanced by the contrasts of the variously tinted gold employed. (503)

No. 194.

WORK BOX in straw mosaic. Recent Japanese. Decorated with birds and trees.

Although the extraordinary fixity and permanence in Chinese and Japanese art, of every decorative mode, once thoroughly established, is probably one reason of their apparently unbounded variety, it must be acknowledged that this kindred people exhibit an unusual fertility of resource, and an acute perception of the decorative capabilities of natural substances. We have here an entirely original development, in which an apparently worthless and unmanageable vehicle is made to yield a truly artistic result. These oriental works in straw were imitated in Europe, in the early part of the last century. (275)

Japanned or Lacquered Work.

Oriental countries, in which the gum resins abound, have been from an early period fertile in all kinds of decorative work in varnish painting, whilst European industry has only recently embarked in that direction. The island of Japan may be regarded as the world's workshop in this branch of art, its semi-civilised artists still defying all rivalry. The celebrity of the lacquered work of that

country is, indeed, evinced in the mere fact of our language having, in the ordinary phrase *Japan work*, adopted its name as a generic term for all kinds of lacquered wares. GLAZED
CASE No. 4.

The north of India and Persia likewise produce very beautiful works, which, though less perfect in all technical respects, are generally speaking characterised by a higher and more consistent style of decoration than the Chinese or Japanese wares. The varieties of oriental lac work are extremely numerous. We find decorative processes partaking often as much of the nature of marqueterie or mosaic, as of varnish painting; whilst, on the other hand, the raised lacs and the carved or incised specimens have a direct affinity to sculpture. The several varieties will be illustrated as the specimens occur in the catalogue.

With respect to European works, although certain methods of surface decoration having more or less resemblance to Japanning may be occasionally traced throughout the mediæval periods, it was probably not before the beginning of the 18th century that any direct endeavour to execute lacquered works was made, and then evidently in imitation of the oriental wares, which had, at that period, become exceedingly popular.

Original and consistent European productions in varnish painting were, perhaps, first produced in France, during the reign of Louis XV. An artist of great talent, Martin, originally a coach painter, and known by the soubriquet of "Vernis Martin," gave a great impetus to the art, he having invented processes greatly in advance of previous efforts. At the present day the English lacquered manufactures probably take the lead in Europe.

No. 195.

CIRCULAR BOX, with hemispherical cover.—Indian incised lac work. Manufactured at Sindh. (11)

No. 196.

SIMILAR CIRCULAR BOX, with flat cover.

The very original ornamentation of this and the preceding piece, is remarkable, not only for its artistic excellence, but likewise from the

GLAZED
CASE No. 4.

peculiarity of the process by which it is produced; this consists in the super-imposing of several successive coats or layers of lacquer, of different colours, one above the other, ornamental patterns, tastefully arranged in contrasting zones or bands, being then produced by scratching or engraving through the upper layers to those beneath them, the strongly contrasted colours of which are thereby exposed. (13)

Nos. 197, 198, 199.

THREE INDIAN LACQUERED WRITING BOXES.—Manufactured at Lahore.—Presented to the Museum by the Queen.

The distinctive style of the ornamental lacquered works of India is well exemplified in these specimens. They manifest a perfectly consistent system of decoration, based on true principles of design; the motives are purely ornamental, and are, in almost every instance, refined and beautiful both in form and colour; the proper expression of flatness consonant to surface decoration is invariably observed; all the floral ornaments are conventionalised, and rendered simply as abstractedly agreeable forms destined to cover, in the most ingenious and tasteful way, prescribed decorative spaces. In general effect they are equally successful, being distinguished by harmony of colour, and perfect unity of *ensemble* in the arrangement of the forms. These works, in fact, are beautiful by virtue of the perfect art displayed in them, and will always please, irrespective of fashion or association, because that art is based on immutable natural laws. (5, 6, 9)

No. 200.

CHINESE OR JAPANESE BOX, in carved red lac work.—“Coral lac.”

The shape of this box is arranged to represent a basket of flowers, the details being rendered by elaborate surface carving, executed in the substance of the coating of lacquer. (47)

No. 201.

TRAY, in similar carved lac work.—Lent by Her Majesty the Queen.

No. 202

JAPAN LACQUERED TRAY.—“Avanturine” ground, with birds and flowering shrubs in raised gold. (30)

No. 203.

CIRCULAR TRAY OR SAUCER.—Japan black lac, with ornaments in raised gold. (36)

No. 204.

TRAY, shaped like a leaf.—Chinese or Japanese incised lac. (48)

No. 205.

GLAZED
CASE No. 4.

CIGAR CASE.—Japanese red lac on metal, ornamented with birds, &c., in raised gold. (271)

No. 206.

COVER OF A MIRROR CASE.—Persian painted lac work. (929)

Basket Work.

Basket work was probably one of the earliest arts practised by man; the bark, leaves, branches, and fibres of trees and plants, like clay for pottery, being always at hand, whilst the act of weaving might even have been originated by the busy fingers of a child. Decorative objects in this section seem to be particularly within the province of oriental and semi-barbarous art industry, the luxuriant abundance of tropical vegetation furnishing, on the one hand, the greatest variety of materials, whilst the simple and obvious nature of the processes of production easily lend themselves to the characteristic modes of decorative expression of primitive nations. Modern European art, on the other hand, has singularly overlooked the opportunity for the exercise of taste in design and colour, afforded by articles of utility in this manufacture.

Nos. 207 and 208.

TWO JAPANESE BASKETS in bamboo work. (278, 282)

No. 209.

JAPANESE "EGGSHELL" PORCELAIN CUP, incased with minute bamboo wicker work. (272)

No. 210.

CONICAL CAP, in cane or rush work.—Indian Archipelago.

No. 211.

BAMBOO "BETUL" BOX, from Sumatra.—Ornamented with foliated scroll-work, executed by incision. (964)

GLAZED
CASE No. 5.

GLAZED CASE No. 5.

Porcelain—Oriental.

CHINA. JAPAN.

It is often impossible to decide with certainty to which of these countries specimens should be referred. As a general rule, the Japan porcelain is perhaps distinguished by a purer taste in design; the shapes of the pieces are simpler and more elegant than the Chinese; whilst in the painted decoration, grotesque or fantastic subjects are less affected; simple renderings of natural flowers and foliage, and elegant conventionalised floral ornaments, being very frequent. In colour, generally speaking, Japan porcelain is fuller and richer in effect than the Chinese, in the latter, gay and brilliant, though, on the whole, cool colours, are found to predominate; the natural surface of the white porcelain being generally preserved in greater quantity. With respect to the shapes of pieces of oriental porcelain as compared with the European, greater simplicity and consistency is observable in the former, but there are few examples of real excellence in this respect, whilst grotesque or fantastic forms devoid of all merit but that of quaint originality are very numerous. The infinite variety of oriental porcelain, precludes the mention of specific varieties in design.

No. 212.

LARGE BULBED VASE OR BOTTLE.—Old Japan porcelain.
LENT BY HER MAJESTY THE QUEEN.

No. 213.

CYLINDRICAL JAR.—Old Chinese "Eggshell" porcelain.
Painted with figure and landscape subjects, Chinese ladies engaged in various amusements. (1026)

No. 214.

CYLINDRICAL JAR.—Japan porcelain, ornamented with birds and flowers, in blue and red, on a black ground. (1468)

No. 215

GLAZED
CASE No. 5.

SMALL JAR.—Old Chinese "Imperial," yellow enamel ground, and painted with female figures in colours. LENT BY THE QUEEN.

No. 216.

VASE OR BOTTLE.—Old China or Japan porcelain; white enamel ground, and painted with flowers in green and crimson. (1454)

No. 217.

CHINESE "EGGSHELL" PLATE, the inside pencilled with flowers in black, heightened with gold; the under-surface grounded with ruby. (1455)

No. 218.

SAUCER.—Old Japan, dark blue ground, with flowers in gold. (1456)

No. 219.

SAUCER.—Japan porcelain; dark blue incised enamel ground, and painted with flowers in white and coloured enamels. (681)

No. 220.

CHINESE "EGGSHELL" CUP AND SAUCER.—Painted with flowers, the outside grounded in rose colour. (985)

No. 221.

SMALL CUP.—Japan porcelain; white enamel ground, painted with small coloured rosettes or medallions. (983)

No. 222.

CHINESE CUP AND SAUCER.—Enriched with floral ornaments, &c., in gold and silver. (730)

No. 223.

CHINESE SAUCER, painted with flowers and fruit. (930)

No. 224.

CUP AND SAUCER.—Recent Japan eggshell porcelain, coated with raised red lac work, on the exterior of the pieces. (285)

No. 225.

CANDLESTICK, with a statuette of a bird.—Chinese cream-coloured, or "pearl" porcelain. (1453)

No. 226.

TEAPOT.—Old St. Cloud porcelain.—French. Date about 1700–20. (997)

GLAZED
CASE No. 5.

OLD SÈVRES PORCELAIN.

From Buckingham Palace.—Lent by HER MAJESTY
THE QUEEN.

The old Sèvres ware is the most highly esteemed kind of porcelain—genuine specimens are now sought after with increasing avidity and realize extravagant prices,—there is reason to believe that the two splendid vases in this collection, lent by Her Majesty (Nos. 227 and 228), are worth at least one thousand pounds each, the other specimens from the Royal collection being proportionably valuable.

These specimens are of the variety called "*pâte tendre*," or *soft paste*, now no longer manufactured at Sèvres, having been entirely superseded shortly before the beginning of the present century, by the "*pâte dure*," or *hard paste*; the latter kind, however, is comparatively but little esteemed. Old Sèvres porcelain is usually marked with a monogram or cipher, on the under-surface of the piece, consisting of two L's interlaced. In the space formed by the interlacement of the two letters, is often seen either one or two letters of the alphabet, which indicate the date of the pieces. (The letter A denotes the year 1753 :—when the alphabet was exhausted in 1777 the letters were doubled, and this mode of marking the year was continued till 1793.) Besides these letters, a great variety of marks and signatures are found of the various artists employed in decorating the ware.

No. 227.

LARGE CENTRE VASE.—Turquoise ground, ornamented with gold wreaths and painted with a pastoral subject and groups of flowers. Date about 1760-70. LENT BY THE QUEEN.

No. 228.

LARGE VASE, "bleu du roi" ground.—Painted with a pastoral subject and gilded with wreaths of bay leaves, strap work handles, and falling wreaths in relief, picked out in gold. LENT BY THE QUEEN.

This piece is dated 1775, and bears the monogram of the painter Dodin, by whom the figure subject was executed, and of the gilder Le Guay.

No. 229 and 230.

PAIR OF OVIFORM VASES, "bleu du roi" ground.—Painted with marine subjects and trophies of shells, &c.; strap work

handles enriched with gold wreaths and imitation pearls in relief. Dated 1764. LENT BY THE QUEEN. GLAZED
CASE No. 5.

No. 231.

“CHOCOLATIERE.”—Painted with amorini in medallions, on “bleu du roi” ground. Dated 1773. LENT BY THE QUEEN.

No. 232.

SAUCER.—Jewelled Sèvres porcelain. Dated 1779. LENT BY THE QUEEN.

No. 233.

COFFEE CUP AND SAUCER, painted with flowers in medallions, green ground.—Dated 1767. LENT BY THE QUEEN.

No. 234.

COFFEE CUP AND SAUCER, painted with small landscapes in medallions, and ornamented with green and gold garlands.—Dated 1780.—LENT BY THE QUEEN.

No. 235.

SMALL CUP AND SAUCER, crimson and gold diapered pattern. LENT BY THE QUEEN.

No. 236.

SMALL CUP.—Old Sèvres porcelain, painted with imitation cameo medallions. Dated 1768. (1451)

No. 237.

COFFEE CUP AND SAUCER, old Sèvres.—Orange ground, and painted with bands of coloured arabesque ornaments. Dated 1785. (966)

No. 238.

OLD CHELSEA TEA POT.—Date about 1760.

Fine specimens of Chelsea porcelain are of great rarity, and are scarcely less valuable than the old Sèvres ware. (1014)

No. 239.

OLD WORCESTER VASE AND COVER, ornamented with raised flowers, and with birds and flowers in medallions, dark blue ground. Date about 1760. (1022)

GLAZED
CASE No. 5.

No. 240.

TAZZA (Cream Bowl), modern Staffordshire porcelain.—Manufactured by Minton and Co. (Duplicate of part of a Dessert Service contributed to the Exhibition of 1851, and purchased by Her Majesty the Queen, by whom it was presented to the Emperor of Austria.) (455)

No. 241.

JAR, modern Staffordshire.—Minton and Co. Painted with violets and gilded. (1427)

No. 242.

"SEAU," modern Staffordshire, painted with roses and cornflowers in gilt lozenge compartments. (639)

No. 243.

Modern Worcester porcelain "Eggshell" COFFEE CUP, May flower border.—Manufactured by Kerr, Binns, and Co. (214)

No. 244.

Modern Colebrookdale porcelain CUP AND SAUCER, imitation Sèvres, bleu du roi ground, and coloured wreaths.—Manufactured by Daniell and Co. (644)

Old Wedgwood Ware.

Josiah Wedgwood, (born at Burslem in 1730, died 1795,) is unquestionably the greatest name in the annals of the ceramic art. The varieties of pottery invented and perfected by his individual agency are, perhaps, on the whole, the most excellent art manufactures this country has yet produced. These varieties are very numerous, and the present remarks apply in particular to the well-known Jasper or cameo wares; in every kind, however, we see a perfection of manufacture and refinement of taste far in advance of all immediately antecedent efforts. The relieve pottery of Wedgwood had been preceded, and in part, perhaps, suggested by earlier and ruder varieties of Staffordshire earthenware; but it was matured chiefly by the sight of the celebrated Portland Vase, an attempt to imitate which, was the first step towards the great success ultimately

achieved. Wedgwood's pottery, however, soon became distinguished by original and distinctive features, and gradually took rank as a truly national development.

Fine early pieces are now highly esteemed, and command prices which are gradually approximating to the extravagant value of Sèvres or Chelsea porcelain.

No. 245.

OVIFORM VASE.—Light olive green ground, with raised classical figures in white. (1421)

Nos. 246 and 247.

PAIR OF CIRCULAR PEDESTALS, ornamented with a raised chequered or diapered pattern in olive and lilac.

(1406, 1407)

No. 248.

CREAM JUG.—Black ground, with raised classic figures in red. (1479)

No. 249.

CUP AND SAUCER.—Lilac ground, and raised Roman scroll ornaments in white. (1472)

No. 250.

PLATE OR COMPOTIÈRE.—Light blue ground, with raised cameo border of classical scroll ornament in white. (1423)

Nos. 251 and 252.

PAIR OF SMALL PLATES.—Pale blue grounds, with border of raised garlands of flowers in white. (1469, 1470)

No. 253.

SMALL TWO-HANDLED CUP, COVER, AND STAND.—Drab ground, with raised acanthus leaf ornaments in lilac and white. (1477)

No. 254.

CIRCULAR PEDESTAL.—Blue ground, with raised classical figure subjects in white. (1411)

No. 255.

CIRCULAR MEDALLION.—Blue and white cameo portrait of Wedgwood.

GLAZED
CASE No. 5.

Nos. 256 to 260.

FIVE OLD WEDGWOOD WARE CAMEOS.

(1424, 222, 1281, 223, 224, 1467)

No. 261.

VASE OR EWER, "agate ware," with gilded handle and ornaments.—Wedgwood and Bentley. (1452)

No. 262.

VASE.—Light blue ground, ornamented with raised classical figures and ornaments in white.—Turner ware. (1474)

Porcelain—European—Various.

No. 263.

CUP.—Capo di Monte (Neapolitan) porcelain. Date latter half of 18th century. (992)

No. 264.

COFFEE CUP AND SAUCER.—Fulda porcelain. 18th century. (976)

No. 265.

COFFEE CUP AND SAUCER.—Vienna porcelain. 18th century. (991)

No. 266.

TEA POT.—St. Petersburg porcelain. 19th century. (995)

No. 267.

VASE, perforated in open work and painted with flowers. English porcelain.—18th century.

Textile Fabrics.

The textile fabrics contributed to the Exhibition of 1851, from various oriental countries, were on the whole recognised as possessing paramount claims to the attention of the decorative artist, and their superiority, in point of design, to European stuffs was then, perhaps, for the first time, fully admitted. This superiority indeed is practically manifested

in every respect of brilliancy and harmony of colour and general decorative effect, and in the superior beauty and ingenuity of the forms of patterns. The specimens now exhibited will repay the most careful study, in revealing the existence of invariable decorative laws, which appear to be intuitively felt and understood by the oriental artist. A few specimens of ancient European stuffs are included in this section, but do not require any special remark.

No. 268.

PIECE OF RAISED GENOA VELVET.—Crimson pile on yellow ground.—17th century. (843)

No. 269.

CHINESE FIGURED SILK—purple ground, ornamented with panels of conventional floral ornament, in dark orange or copper colour, the spaces filled in with a small lozenge diaper. (790)

No. 270.

PIECE OF EMBROIDERED SATIN.—Golden yellow ground, enriched with a diaper of palmettes, and a border in silk braid.—Manufactured at Cutch, in India.

This beautiful piece is a model of brilliant and beautiful colouring, the varied tints of the embroidered ornaments contrasting perfectly with each other, are accurately balanced in their respective amounts of colour, none being in excess. The black line round the whole of the details is of great use in giving depth and richness of tone, and in subduing the violence of the full yellow, which might otherwise have appeared discordant. It should be noticed that as a rule, ornamental forms are relieved on a light ground by dark margins, whilst coloured patterns, on a dark ground, are generally supported and intensified by a light outline. (791)

No. 271.

GOLD TISSUE.—Column or stripe, on a dark purple ground, the column filled in with a scroll and palmette ornament) —Manufactured at Benares. (742)

No. 272.

GOLD AND SILVER TISSUE, with diagonal stripe.—Manufactured at Benares.

In this example the striking prominence of the diagonal lines of ornament in silver is counteracted by the arrangement of the points of varied colour which succeed each other in the length of the stripe; these will be found to range or "repeat" in a horizontal direction. (743)

No. 273.

GOLD TISSUE.—Vertical column or stripe, on a dark red ground.—Benares. (744)

No. 274.

RICH GOLD AND SILVER TISSUE.—Small floral diaper.—Benares. (752)

No. 275.

CRIMSON AND GOLD SILK TISSUE.—Small panel diaper or powdering in gold.—Manufactured at Ahmedabad. (807)

No. 276.

SILK AND GOLD TISSUE.—Green ground, gold floral diaper or sprig. Manufactured at Dholepore, in Rajpootana. (788)

No. 277.

OLD LYONS SILK AND SILVER BROCADE.—Date 1700–50.

This example affords a striking contrast to the oriental stuffs. The rich and effective floral pattern, vigorously drawn and displaying great elegance of detail, is nevertheless radically wrong in principle; the various ornamental forms have all, more or less, an appearance of relief or projection, quite inconsistent with the nature of a flat surface of drapery; there is, likewise, an expression of several distinct planes or surfaces of design. These peculiarities, however, are in harmony with the florid exuberance of decorative furniture, and of the style generally at the period; and viewed as a genuine expression of the art of an epoch, this example offers much to admire. Still, the natural rule which requires in textile designs all ornaments to be rendered in strictly flat or shadow-like projection, is not the less violated, and the result is an expression of incongruity which must at once strike every educated observer. (1032)

No. 278.

ALGERINE EMBROIDERED SCARF.

The reverse of the characteristics just described is seen in this beautiful design. Here the intricate arabesque patterns is executed in flat tints of contrasting colours. Simple and precise forms, skilfully interwoven and arranged for the proper distribution of colour, give a remarkable effect, even richer than the previous specimen. The beautiful transverse borders of this scarf are particularly worthy of notice. (1029)

No. 279.

PIECE OF TUNISIAN SILK FABRIC, FOR A SCARF.—Ornamented with vertical columns or stripes of red, blue, and

black silk, interrupted with quadrangular patches of gold, worked with moresque or fretwork ornaments.

The design of this piece is singularly quaint and original; nothing can be more harmonious than the quiet and low-toned, yet brilliant colour—this pattern, variously modified, is evidently a national or traditional one of great antiquity. (808)

Nos. 280 and 281.

TWO PIECES OF TURKISH (DAMASCUS OR ALEPPO) SILK TISSUES. (737, 738)

No. 282.

PIECE OF TURKISH (SYRIAN) TISSUE.—Columns or stripes filled in with small diaper ornaments, pink, green, and gold, yellow ground.

This piece is distinguished by delicate and refined harmony of colour, the general effect being remarkably fresh and pure. (736)

No. 283.

INDIAN FIGURED SILK.—Purple ground, green and red, palmette diaper pattern.—Manufactured at Aurungabad. (798)

No. 284.

INDIAN FIGURED SILK.—Green ground, with small crimson flowers, diaper pattern.—Manufactured at Aurungabad.

The rich subdued harmony of these stuffs is very attractive, the white edging round the diaper flowers, giving value and prominence to the points of bright colour in them. (799)

No. 285.

EMBROIDERED SATIN DRESS FOR A PARSEE CHILD.—Black or dark purple satin ground, embroidered with a diaper of flowers, alternately of white and deep amber silk, with points of crimson, the margins surrounded with a rich border. (800)

No. 286.

APRON, IN BLACK SATIN.—Embroidered with floral ornaments in colours.—Manufactured at Cutch.

This specimen is an instance of perfectly beautiful and consistent conventionalised floral ornament. The admirable border and palmettes in the angles exhibit the happiest and most dexterous arrangements, both in form and colour, and are full of suggestions for the designer. (804)

Lace.

Lace may be divided into two distinct classes, "Guipure," which is worked with the needle, and "Pillow-lace," worked with bobbins on the cushion.

I. Guipure is the most ancient lace. The varieties of this kind of lace are called by the names of Rose-point, Venetian-point, Portuguese-point, Maltese-point, Point d'Alençon, and Brussels-point; with the exception of the ground of Brussels-point (which is made on the pillow with bobbins), these are all produced by different stitches of the needle.

Each of the above varieties is characteristic, and may readily be distinguished from bobbin laces by observing that they are all constructed throughout by variations of the two stitches, as shown on the following wood cuts.

Fig. 1.

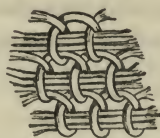
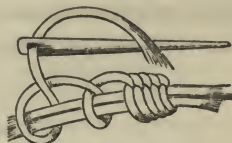


Fig. 2.



II. Bobbin, Cushion, or Pillow-lace, is said to have been invented in Saxony by Barbara Uttman, about the year 1560.

The varieties of pillow lace are known as Spanish, Grounded Spanish, Saxony Brussels, Flemish Brussels, Mechlin, Valenciennes, Dutch, Lisle, Chantilly, Blonde, Honiton, and Buckinghamshire. These two last varieties are English laces.

Pillow Lace is distinguished from Guipure by the weaving, twisting, or plaiting of the threads. The figure in most of the varieties is made by "clothing" (fig. 3); the ground or mesh by plaiting (fig. 4); or, in other varieties, by twisting the threads (fig. 5).

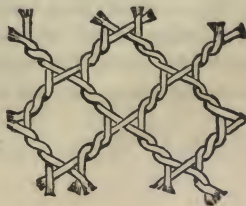
Fig. 3.



Fig. 4.



Fig. 5.



These, with variations, constitute the characteristics of "Pillow Lace," and distinguish it from "Guipure."

Lace, however, is now chiefly manufactured by machinery.

(The preceding observations have been furnished by Mr. Octavius Hudson.)

GLAZED FRAME A.

Nos. 287 and 288.

TWO PIECES OF OLD VENETIAN POINT BORDER.—16th century. (607, 608)

Nos. 289 and 290.

TWO PIECES OF OLD "ROSE"-POINT.—French or English. 17th century.

This variety of lace, much used for gentlemen's ruffles, bands, and lappels, in the second half of the 17th century, is called "rose" (*i. e.* "raised") point, from the flowers and other details worked in relief, and which gives to the fabric a rich and elaborate appearance, quite in keeping with the general florid exuberance of ornament at that period. (846-848)

FRAME B.

No. 291.

PIECE OF OLD SPANISH GUIPURE POINT.—17th century. (857)

No. 292.

PIECE OF OLD SPANISH "GROUNDED"-POINT. — 17th century.

This variety of lace shows the transition from the earlier Guipure fabrics to the more recent lace; the open mesh, forming the ground or filling in to the clothed pattern, being woven similar to the pillow and machine laces. (858)

No. 293.

PIECE OF OLD MCEHLIN PILLOW-LACE BORDER.—18th century. (863)

FRAME C.

No. 294.

CAP AND LAPPELS, old Brussels Pillow-lace. — Date about 1750. (872)

No. 295.

PIECE OF OLD BRUSSELS PILLOW-LACE TRIMMING, similar to the preceding.

These are excellent specimens of the richest and most beautiful variety of lace ever manufactured. (865)

FRAME D.

Nos. 296 and 297.

Two specimens of OLD POINT D'ALENÇON.

The manufacture of this beautiful and highly valued lace was introduced or encouraged in France, in the reign of Louis XIV., by the great minister Colbert, about the year 1660. It is still extensively manufactured at Alençon, giving employment to a great number of women. (541, 850)

No. 298.

Piece of MODERN HONITON LACE.

The most ancient variety of English lace, having been manufactured at Honiton certainly since the beginning of the 17th century. (869)

No. 299.

Piece of MODERN IRISH LACE.—Imitation of ancient "snow point." (1355)

No. 300.

Piece of MODERN IRISH LACE.—Imitation of Point d'Alençon. (1356)

No. 301.

Piece of MODERN IRISH LACE.—Imitation of ancient point lace. (1357)

The previous three specimens purchased from the Ladies' Industrial Society for Ireland.

No. 302.

Piece of MODERN IRISH LACE. (1172)

FRAME E

Nos. 303 to 309.

Seven specimens of MODERN IRISH LACE.

N.B. Some of these laces were executed by the pupils of the Irish Normal Lace School, Dublin. (1155, 1157, 1163, 1171, 1176, 1184, 1186)

Works in Metal—Electro-deposit Copies.

No. 310.

(Electro-deposit Copy) SHIELD.—The original, preserved in the Royal Armoury, Windsor Castle, is in iron sculptured “en repoussé” and inlaid (damasquiné) with gold and silver. —Italian, date about 1560–70, said to be the work of Benvenuto Cellini.

The relievo subjects represent events in the history of Julius Cæsar.

No. 311.

(Electro-deposit Copy) SHIELD. The original, in the Marlborough House Museum, is in iron, sculptured “en repoussé,” and is the work of George Sigman, goldsmith, of Augsburg, A.D. 1552.

The relievo subjects represent the triumphs or apotheosis of Rome, an inscription encircling the head of Medusa in the centre of the shield is as follows :—“Georgius Sigman · Aurifex · Auguste · Hoc Opus · perfecit. Anno · Domini · M.D.L. II. Mense August · die XXII.”

No. 312.

(Electro-deposit Copy) SHIELD.—The original, in the Marlborough House Museum, is in iron, sculptured en repoussé. Executed by Antoine Vechte, for the Exhibition of 1851.

The subjects are from Italian poets.

Casts of Carvings in Ivory.

From the earliest periods ivory has been a favourite vehicle for sculpture, and a very complete and connected view of the history of art is to be found in monuments of that material. Ancient Egyptian works in ivory are by no means uncommon. Of the Assyrian period, many ivory carvings have been recently discovered. In ancient Greek art it was a highly valued vehicle for the embodiment of the sublime conceptions of the most famous sculptors. The ivory portions of the chryselephantine statues of Phidias were colossal works made up of a number of small pieces, carefully joined. The ancients are said to have been able to soften and unroll the ivory tusk into wider plates. During the Roman period it was

in universal use. Many remains still exist of the classical epochs, chiefly in fragments of caskets, small statuettes, tesserae or carved counters, combs, handles of weapons and utensils, and the *diptychs*; these latter consist of two carved tablets or *plaques* of ivory, hinged together so as to close like a book: they appear to have been of most frequent occurrence in the later Roman period. In their origin they were writing tablets (*diptycha* or *pugillares*), covered on their inner surfaces with wax, on which the writing was traced with a stylus or hard point. These tablets, bound round with a thread, and sealed, were thus sent as letters. They were, however, afterwards employed in a manner which had special reference to art. In the time of the emperors, diptychs of large proportions (now termed "consular diptychs") were sent by consuls and other magistrates, on their elevation to office, as presents to public corporations, and to their private friends. These diptychs (*see specimens*) are generally elaborately carved, with a portrait of the consul in his robes of office, and with various representations and allegorical devices, inscriptions, &c. After the establishment of Christianity, they were frequently presented to the churches, or to ecclesiastical dignitaries, by whom likewise they appear to have been sometimes issued. The Greek artists of the Byzantine empire made still more frequent use of ivory. Dating from the 9th century, the period of reaction from the Iconoclastic heresy, it was particularly employed in ecclesiastical utensils and appliances. Diptychs, similar in form to those in use in Pagan epochs, were still made, being, however, sculptured with Scriptural subjects; likewise book-covers, pastoral staffs, coffers or reliquaries, &c.

Ivory carving was soon equally affected in the rest of Europe, particularly in France and Germany. Throughout the mediæval epoch we have innumerable tablets, diptychs, triptychs, &c.; of a devotional character, shrines, coffers for relics, statuettes of the Virgin, Saints, and Apostles: and for secular use, circular cases or covers for portable mirrors (*see specimens*), generally sculptured with subjects from romances or chivalric poems (these are particularly numerous of the early part of the 14th century); combs;

pommels and hilts of daggers ; caskets, especially of Italian origin (Lombard and Venetian) ; entire altar-pieces, made up of a great number of *plaques*, containing small bas-reliefs, and surrounded with a geometrical mosaic or inlay of coloured wood ; caskets, intended as wedding presents, and mirror frames of a similar design, still exist in great numbers ; they are, however, more frequently carved in bone than ivory.

In the 16th and 17th centuries, with the Renaissance, secular objects predominate,—statuettes and groups, bassi-relievi of classical subjects, hilts of knives and forks, tankards, cups, snuff-boxes, pommels of canes, &c. ; whilst in the church the ivory crucifix, permanently placed on the altar, superseded the earlier *triptych* or *retable*.

In the 17th century the most renowned ivory sculptors were Flemings or Germans, who had either studied in Italy or who had formed their style on Italian models. Ivory carving became a distinct and separate branch of the sculptor's art. Fiammingo (1594–1643) is esteemed the chief of this well-known school.

Oriental nations, as might be expected, are famed for their works in ivory. The Chinese have carried the technical manipulation of this material to an incredible pitch of perfection. The classes of objects are, however, too well known to need further illustration.

The following series are casts in plaster, prepared with stearine, to imitate the original ivories.

FRAME F.

Contains two leaves of an antique Roman diptych, the relievos representing respectively figures of Æsculapius, and Telesphorus, and Hygeia (date 2nd century) ; and a leaf of a consular diptych, of somewhat later date, representing a consul presiding at the gladiatorial combats held in honour of his election to office. The original ivories are in the Museum Fejevàry, now in the possession of Count Pulzsky, London.

FRAME G.

Contains two leaves of a diptych, sculptured with classical mythological subjects, and a leaf ornamented with compartments of enriched mouldings. 3rd or 4th century.

FRAME H.

Contains leaves of consular diptychs, of the 4th or 5th centuries. The originals in the Bibliothèque, in Paris.

FRAME I.

Contains also three leaves of consular diptychs, of the 4th or 5th centuries, from the Paris Bibliothèque.

FRAME J.

Contains two large book-covers, decorated with various Christian subjects. Byzantine. 8th or 9th century.

FRAME K.

Contains three leaves from ecclesiastical diptychs, the originals of two of them being in the British Museum. Byzantine and Occidental. 8th, 9th, or 10th centuries.

FRAME L.

Contains six *plaques* from book-covers. Religious subjects. 8th, 9th, 10th, and 11th centuries.

FRAME M.

Contains seven *plaques* from book-covers, and two fragments from a "chasse," or coffer. Byzantine and Occidental. 9th, 10th, and 11th centuries.

FRAME N.

Contains ten leaves from devotional diptychs, of the 14th century.

FRAME O.

Contains seven mirror covers of the 14th century, the original of one of which is in the Marlborough House Collection.

(Subject from a mediæval romance representing the Assault of the Castle of Love. Date about 1300-1320. This is perhaps the finest mediæval *ivory* mirror cover known to exist.)

FRAME P.

Contains a series of six *plaques*; bacchanalian subjects of Amorini or Cupids. The original ivories are in the Marlborough House Museum.

These reliefs are from the designs of François Duquesnoy, called Il Fiammingo (born 1594, died 1643). The subject of the first plaque is

taken from Virgil's Sixth Eclogue, which describes the surprise of Silenus by infant Bacchanals, who bind his legs and arms with ivy garlands; whilst the nymph *Ægle*, the most beautiful of the *Naïdes*, paints his brow with the juice of mulberries.

Photographs.

DECORATIVE FURNITURE.

In the summer of 1853 a special exhibition of decorative furniture was formed by the Department of Science and Art at Gore House, Kensington. On that occasion upwards of one hundred and thirty specimens were brought together, on temporary loan, from all parts of the United Kingdom, the number of objects, most of which were *chefs d'œuvre* of their several epochs, being limited only by the space at command. The principal contributor was Her Majesty the Queen, by whose gracious permission the rarest and most beautiful specimens of cabinet-work from Windsor Castle were brought to London. The photographs now exhibited represent some of the principal articles of the Gore House Exhibition.

No. 313.

CARVED OAK "BUFFET OR ARMOIRE."—German. Date about 1480. Contributed by Talbot Bury, Esq.

The style of this piece is a good instance of the later Gothic, as yet unmixed with any indication of the Renaissance. Cabinets of this kind were intended for the preservation of church plate, or the more costly articles of the table; the lower part serving as a stand for the large brazen or stoneware flagons for water, wine, &c.

No. 314.

"BUFFET," in Carved Oak. About 1520. H. Farrer, Esq.

In this piece is visible the first dawn of the "Renaissance," though the style is still quite transitional. The Gothic mode of treatment is evinced in the high relief and undercutting of the arabesques; the mouldings have a marked Gothic character, although the motives of the ornament have a classical bias. Notwithstanding these different characteristics the work on the whole is harmonious and is a good example of the period of struggle betwixt the two elements of Mediævalism and the Renaissance which produced many of the most beautiful and original developments of ornamental art. In the lower part the peculiar panelling at the back is an example of the so-called "linen-scroll."

No. 315.

CARVED OAK CABINET OR "BUFFET."—Flemish. Date about 1530. Contributed by I. K. Brunel, Esq.

The resemblance of the beautiful carving to that of the celebrated door-screen of the Hotel de Ville at Oudenarde in Belgium, by Paul Van Schelden (1531-4), renders it probable that this cabinet is likewise a work of that able artist.

No. 316.

CARVED OAK CABINET.—Italian. Date 1520 to 1550. Contributed by John Auldjo, Esq.

It is impossible to estimate too highly the beautiful arabesque of the finest cinque-cento period, with which this piece is so profusely adorned. There is however unfortunately, a want of repose in the work as a whole; the ornament is too crowded and uniformly distributed, which detracts from the general effect, so that although admirable in detail, the *ensemble* is a failure. The escutcheons of arms, on the inner panels of the doors, denote it to have been executed for some one of the once powerful Roman family of the *Orsini*. Purchased in Naples, and traditionally reputed to be the work of one Jacopo da Canova.

No. 317.

CARVED CABINET in Walnut Wood.—French. Date about 1570. Contributed by Baron L. Rothschild.

A beautiful example of carving in high relief of the later French "Renaissance." From the occurrence of the letter D with a crescent amongst other initials and monograms painted on various parts, it has been assumed that this cabinet belonged to Diana of Poitiers, the celebrated mistress of Henri II. It was at any rate probably executed in the reign of that monarch. The general style of the relievos, caryatides, and statuettes denote them to have been executed by a follower of the school of Fontainebleau. Considerable resemblance will be remarked in the ornamental motives of this cabinet to the internal decorations of the older parts of the Louvre in Paris. The interior is painted in distemper, with a series of female figures on a white ground in a mannered but highly decorative style, amongst them Flora, Diana, Amphitrite, Hebe, &c. may be distinguished by their accompanying attributes; a series of arabesques also on the small drawers beneath are very spirited. At the base of the terminal figure in the centre of the lower part, are the initials E. C. F., which are probably those of the artist. Purchased at Lyons. (See "Drawings" No. 409).

No. 318.

CHAIR AND STOOL, in embroidered Silk.—Date about 1600. Contributed by Earl Amherst, Knole.

The beautiful embroidered pattern of the covers, enriched with gold thread and spangles, has a marked Italian character. The form of the chair as a very ancient and favourite one.

No. 319.

NAPKIN PRESS in carved oak.—Flemish. Date about 1600. Mr. H. Farrer.

No. 320.

EBONY CABINET, enriched with chased or-moulu mountings.—German. Date about 1630. The Queen, Windsor Castle.

This noble work is remarkable for simplicity of design combined with the utmost richness and exuberance of detail. The construction and arrangement of the piece are extremely simple, the ebony framework being perfectly adapted to display to advantage the appliqué enrichments in metal, which are admirable examples of the particular period of German arabesque ornamentation, of which the works of Theodore de Brie afford a well-known example. The female figures acting as supporters in the cartouche work of the larger "plaques," and the ingenuity and beauty of arrangement of the various masks and accompanying strap-work, denote great facility and power of composition in the artist. It will be observed that the vicious imitation of architecture found in so many works of this period is avoided in this piece, its utility as an article of furniture having having evidently been made the first consideration.

No. 321.

VENETIAN GLASS CHANDELIER.—Date 17th century. Mr. John Webb.

Interesting from its characteristic Venetian aspect. Though somewhat gaudy, and by no means elegant in detail it has nevertheless a gala, ball-room air, which is very pleasing, and thoroughly in harmony with the gorgeous furniture of the period. The peculiarities of the Venetian glass manufacture are observable in the absence of cutting, and the tenuity and irregular manipulation of the material.

No. 322.

MIRROR FRAME "INCRUSTATION," in silver repoussé work.—English. Date about 1660. Earl Amherst, Knole.

This piece exhibits a remarkable and costly instance of "incrustation," or plating with embossed metal; the raised scroll-work, &c. being executed "en repoussé." The cipher, surmounted by a coronet, remarked on this piece, is that of Richard, Earl of Dorset, and Frances his Countess (1652 to 1677).

No. 323.

MIRROR.—Date 1650-70. Earl Amherst, Knole.

A specimen of ornamentation in embossed brass work affixed to wood. A useful lesson may be learned from this application of stamped metal. At the present period the vicious practice of imitating in this way castings in high relief has degraded this development of art industry to a low level. Stamped metal work now invariably suggests cheapness and affected pre-

tence; the imitations of solid castings deceive no one, whilst the true and genuine treatment of embossed plates in encrusting other surfaces, which is capable of great extension, and might be productive of beautiful effects applied to modern decorative requirements, is lost sight of.

No. 324.

MIRROR, in carved and gilt wood frame.—Venetian. Date about 1690. Mr. John Webb.

The Louis XIV. style is perhaps seen to greater advantage in purely decorative objects, such as mirrors, candelabra, &c., than in strictly useful articles, where similar displays of florid ornament are too apt to induce structural inconsistencies. In the present instance the simple and well-contrasted mouldings that surround the glass give consistency and propriety to the whole composition, whilst the scroll and strap-work, and various ornamental motives, very elegant and effective in detail are judiciously connected with the framework of the glass, the various parts being well balanced and contrasted.

No. 325.

CABINET, incrustated with relievos in inlaid iron ("Damasquinerie").—Italian. Date about 1560. Duke of Hamilton.

An extraordinary instance of the adaptation to furniture of a species of decoration which is more characteristic of the armourer's craft. This species of metal inlaying was extremely popular in Italy during the 15th and 16th centuries. Cellini, in his memoirs, gives an interesting account of his first essays in this kind of work, when a young man, suggested to him by the ornamentation of certain Turkish daggers, thus indicating the oriental origin of "Damasquinerie."

No. 326.

SMALL CABINET OR COFFER in Florentine "pietra dura" work.—Italian. Date about 1650. Duke of Buccleuch.

No. 327.

TOILET TABLE, incrustated with silver repoussé work.—English. Date about 1670. Earl Amherst, Knole Park. "En suite" with No. 322.

No. 328.

CABINET, in Buhl.—Date about 1700. The Queen, Windsor Castle.

In this example is seen an original and distinctive style of "Buhl" ornamentation. The treatment of the strap-work of raised metal in connexion with the inlaid ornament is striking and novel. The effect of the piece is not so surcharged as is frequently the case, the contrast betwixt the dark ebony and tortoise-shell surface and the bright metal being extremely skilful.

No. 329.

CARVED EBONY CABINET.—Flemish. Date 1630 to 1650.
Robert Holford, Esq., London.

This magnificent work, probably executed by Italianized Flemish artists, is perhaps one of the most elaborate specimens extant of ornamental carving in ebony. The general arrangement exhibits a florid admixture of architectonic and merely arbitrary ornamental features. The figure subjects scattered with such profusion over the work, essentially pictorial in treatment, are taken from the Old Testament, and are of various degrees of merit,—the inequality and marked difference of style observable in them clearly indicating that several different artists were employed. The large subjects on the outer doors represent Jephtha's vow, and Solomon and the Queen of Sheba. The subject of the finding of Moses on one of the fascia underneath these will be recognized as a pasticcio from Raffaele; whilst the numerous arabesques, interspersed with amorini and nymphs, exhibit the influence of Fiammingo, especially in the drawing of the children; perhaps the two inner doors in the centre of the cabinet with their little statuettes, representing Religion and Faith, together with the vigorous male figures acting as brackets, and the small bas reliefs underneath, are the best of the figure subjects; one of the last mentioned, representing Esau selling his birthright, is admirable in simplicity of design and beauty of execution. Many of the larger subjects recall the compositions of Otho Venius, Abraham Bloemart and others; suggesting the idea that the sculptors had availed themselves of the drawings or engravings of the most popular artists of the immediately antecedent period. From the collection of M. Baron of Paris. Engraved in "Du Sommerard, Album," 2^e série, pl. 22.

No. 330.

GRAND CABINET, in pietra dura.—Date about 1670.
Duke of Northumberland, Northumberland House.

This truly regal piece, as is evident from the royal cypher and crown, was doubtless executed expressly for Louis XIV. The magnificent mosaics with which it is inlaid are unquestionably Florentine. The general design, somewhat influenced by the materials employed, is unusually good for the epoch, and may be regarded as one of the purest and least *charged* specimens of the Louis XIV. style. (See detailed drawing of panel, No. 411.)

No. 331.

BUHL CABINET.—Date about 1700. Contributed by
J. Morrison, Esq.

No. 332.

CABINET, in mahogany and or-moulu.—French. Date
1770–90. The Queen, Windsor Castle.

A noble work of the celebrated French cabinet-maker, Goutier, and, perhaps, one of the most perfect examples of finished workmanship ever

executed. It is likewise an excellent example of the style of Louis XVI., carried out by the best artists of the epoch. We observe here an entire change from the curved lines and surfaces so much in vogue in the previous reign; the leading lines of the piece being strictly rectilinear. The armorial bearings, being the escutcheons of the royal houses of France and Sardinia, indicate this piece to have been made either for the Comte de Provence (afterwards Louis XVIII.) or the Comte d'Artois (afterwards Charles X.), both of these princes having married, and about the same time (1771, 1775), princesses of Sardinia.

No. 333.

BUHL CABINET AND STAND.—Date 1700–20. Her Majesty, Windsor Castle.

No. 334.

WRITING TABLE, with cabinet and “pendule,” in buhl. Date, latter part of the 17th century. Duke of Buccleuch, Montague House.

A very fine and imposing example of “Buhl.” The arms and cipher M.E. and electoral insignia, prove the piece to have been made for Maximilian Emmanuel, third elector of Bavaria, born 1662, died 1726, and who was elector from 1679 till his decease.

No. 335.

TWO CLOCKS.—French. 17th and 18th centuries. Contributed by the Queen, and by John Webb, Esq.

No. 336.

TWO CLOCKS in Buhl work.—French. Date about 1700. The Queen.

No. 337.

CHAIR, covered with raised Genoa velvet.—Date about 1670. Earl Amherst, Knole.

No. 338.

“COMMODE” in form of a Sarcophagus, “Buhl” work.—Date about 1700. Contributed by the Duke of Hamilton.

This beautiful piece is probably from the designs of Jean Berain (born 1636, died 1711), a celebrated ornamentist in the service of Louis XIV., and was most likely manufactured by André Charles Boule (or Buhl), born 1642, died 1732, who gave his name to this kind of furniture.

No. 339.

“COMMODE.”—French. Date 1730–40. Rev. Montague Taylor.

The absence of symmetrical balance in the ornamental motives, the variety of curved surface, and the general florid exuberance of ornamentation render this piece a most characteristic specimen of the “Rococo”.

No. 340.

SCREEN AND TWO CHAIRS, "en suite," covered with "Gobelin" tapestry.—French. Date about 1760. Earl of Jersey.

DECORATIVE ARMS AND ARMOUR.

From the ROYAL ARMOURY, WINDSOR CASTLE.

In the Spring of 1854 Her Majesty the Queen was pleased to allow a selection of the principal pieces, consisting of upwards of 150 specimens, to be brought to Marlborough House for public exhibition, where they remained on view for upwards of a year. Photographs were then taken of most of the specimens; a series of these is now exhibited.

No. 341.

TWO SWORDS.—German and Spanish. 16th century.

No. 342.

TURKISH (Albanian) DAGGER AND BELT.—17th or 18th century.

No. 343.

TURKISH ROSE WATER BOTTLE, AND TURKISH MATCH-LOCK ACCOUTREMENTS, ornamented with red coral.

No. 344.

TURKISH SABRE and PAIR of PISTOLS, mounted in chiselled silver.

No. 345.

THREE DAGGERS, with jade hilts, inlaid with gold and jewels.—Hindoo work.

No. 346.

INDIAN SABRE, with enamelled gold mounts, set with diamonds.

No. 347.

INDIAN SABRE, mounted in gold, and set with large emeralds and pearls.

No. 348.

CHISELLED STEEL ARMLET, part of the armour of Tippoo Saib, taken at Seringapatam.

No. 349.

SWORD, with chiselled steel hilt.—16th or 17th century work; said to have belonged to John Hampden.

No. 350.

SWORD.—German, 16th century work; the hilt and pommel in steel, encrusted with silver.

No. 351.

PAIR OF HOLSTER PISTOLS, by Piraube of Versailles. Made for Louis XIV.

No. 352.

SWORD, with silver scabbard and hilt, the latter set with rubies.—Ceylon.

No. 353.

AXE, the steel blade damasquiné with gold, the shaft encrusted with silver.—Hindoo.

No. 354.

SHIELD, in chiselled steel, inlaid with gold.—Indian work.

No. 355.

TWO SWORDS AND A KNIFE, mounted in silver.—Cingalese work.

No. 356.

TWO SWORDS.—Japanese.

Photographs from objects in the MUSEUM at MARLBOROUGH HOUSE and in various private collections.

Nos. 357, 358, 359.

THREE VIEWS OF A "CHASSE" OR RELIQUARY, in gilded wood, brought from the Franciscan Convent at Constance. Date about 1490. M. H. Museum.

No. 360.

Boxwood carving—THE TRINITY.—German. Date about 1500. In the possession of W. Maskell, Esq., of Clifton, near Bristol.

No. 361.

GERMAN POWDER FLASK.—M. H. Museum. (*See* No. 173. Glazed Case No. 4.)

No. 362.

Ivory carving—THE TEMPTATION.—German work, by Christopher Angermair, 1616. W. Maskell, Esq.

No. 363.

CUP, in Syrian garnet, mounted in enamelled silver-gilt; and Plate or Tazza in pure gold set with rubies.—Hindoo work. W. Goldsmid, Esq., London.

No. 364.

VASE, in silver, sculptured in repoussé, by Antoine Vechte.—Modern. The subject represents Jupiter destroying the Titans. Messrs. Hunt and Roskill, London.

No. 365.

Silver Chasing—THE CRUCIFIXION.—Italian work. Date about 1490. Mr. Bryant, London.

No. 366.

LOCK AND KEY, in chased steel.—French. 17th century. M. H. Museum.

No. 367.

VASE in enamelled earthenware.—French. Date about 1760. D. C. Majoribanks, Esq., London.

No. 368 and 369.

STATUETTES in terra cotta, by Clodion.—French. Date about 1760. G. Field, Esq., Ashurst Park, Tonbridge Wells.

No. 370.

VIRGIN AND CHILD.—Cast from an ivory carving. 14th century work. M. H. Museum.

No. 371.

THREE PENDANT JEWELS in enamelled gold, set with diamonds, rubies, &c.—Italian cinque cento. M. H. Museum.

No. 372.

THREE SILVER-GILT TAZZAS.—German work. 16th century. M. H. Museum.

No. 373.

INDIAN PRAYER CARPET, in gold tissue. M. H. Museum.

No. 374.

THREE VASES in Persian enamelled earthenware.—A. W. Franks, Esq., London.

No. 375.

FRIEZE in Luca della Robbia ware.—Italian. 15th century. A. W. Franks, Esq.

No. 376.

Three Pieces of ALABASTER CARVINGS.—Flemish. 16th century. Mr. John Webb, London.

No. 377.

CHINESE LETTER RACK in carved ivory. M. H. Museum.

No. 378.

TOP OF A CARVED SANDAL-WOOD BOX.—Hindoo work. M. H. Museum.

No. 379.

CARVED AND GILT VENETIAN MIRROR FRAME.—Date about 1700. M. H. Museum.

No. 380.

BOX IN EBONY, inlaid with ivory.—Batavian work. (See No. 191, Glazed case No. 4.) M. H. Museum.

No. 381.

TRAY in carved lime wood. Recent English work, by S. Wilcox, of Warwick. E. Greaves, Esq., M.P.

No. 382.

BRONZE BELL on carved rosewood stand. — Chinese. M. H. Museum.

No. 383.

COFFEEPOT, Chinese "Champlevé" enamel on copper. Her Majesty the Queen, Buckingham Palace.

No. 384.

ANCIENT CHINESE BRONZE VASE.—The Queen, Buckingham Palace.

No. 385.

HANAP in gilt metal.—German work. Date about 1490. Mr. H. Farrer.

No. 386.

CUP in engraved rock crystal. Italian cinque-cento work. S. Field, Esq.

No. 387.

SILVER-GILT CHALICE.—Date about 1560. M. H. Museum.

No. 388.

CUP in German onyx, mounted in silver gilt, date about 1470, and TANKARD in silver-gilt, date about 1570. M. H. Museum.

No. 389.

PEWTER FLAGON.—German work. Date about 1530. M. H. Museum.

No. 390.

SILVER-GILT EWER.—Spanish work. Date about 1650. W. Goldsmid, Esq., London.

No. 391.

SILVER-GILT TRAY OR SALVER.—Flemish or German. Date about 1680. W. Goldsmid, Esq.

No. 392.

EWER in silver.—Repoussé work, by Antoine Vechte. Messrs. Hunt and Roskell, London.

No. 393.

NINE CHISELLED IRON KEYS.—17th century. Arthur Tupper, Esq., London.

No. 394.

WROUGHT-IRON KNOCKER, French, date about 1510, and IRON KEY, 15th century work. M. H. Museum.

Drawings in Water Colours.

From Objects of Oriental Art in the EXHIBITION of 1851, executed during the period of the Exhibition by various students of the Central School and Special Classes at Marlborough House.

No. 395.

TWO INDIAN DAGGERS, with hilts of jade and rock crystal respectively.

No. 396.

INDIAN ROSEWATER BOTTLE in enamelled silver, and Indian Alabaster VASE inlaid with gold, and with rubies and emeralds (the latter now in the Museum at Marlborough House).

No. 397.

ANCIENT CHINESE VASE.—Cloisonné enamel on copper.

Nos. 398 and 399.

DETAILS OF AN ANCIENT CHINESE INCENSE BURNER.—Cloisonné enamel on copper.

No. 400.

DETAILS OF CHINESE AND HINDOO ENAMELS, and PATTERNS OF HINDOO TEXTILE FABRICS.

No. 401.

INDIAN SADDLE CLOTH, and three pieces of MATCHLOCK FURNITURE, in embroidered velvet, studded with gold nails. (Now in M. H. Museum.)

No. 402.

INDIAN EMBROIDERED SILK SCREEN, for an Audience Hall. (Now in M. H. Museum.)

No. 403.

INDIAN EMBROIDERED TABLE COVER.

No. 404.

INDIAN GOLD TISSUE PRAYER CARPET.

No. 405.

INDIAN GOLD TISSUE SHAWL, and details of an INDIAN LACQUERED WRITING BOX.

Nos. 406 and 407.

FOUR INDIAN CARPETS.

No. 408.

INDIAN CARPETS, and details of an INDIAN LACQUERED WRITING BOX.

Drawings.

From Decorative Furniture, exhibited at GORE HOUSE, executed by various Students of the Metropolitan Schools.

No. 409.

DETAILS from DISTEMPER PAINTINGS in the interior of a cabinet. (*See Photographs, No. 317.*)

No. 410.

PIECE OF ITALIAN TAPESTRY HANGING, silk and gold embroidery.—Date about 1600. The original in the possession of the Earl of Carvarvon.

No. 411.

PANEL OF FLORENTINE MOSAIC CABINET.—(*See Photographs, No. 330.*)

No. 412.

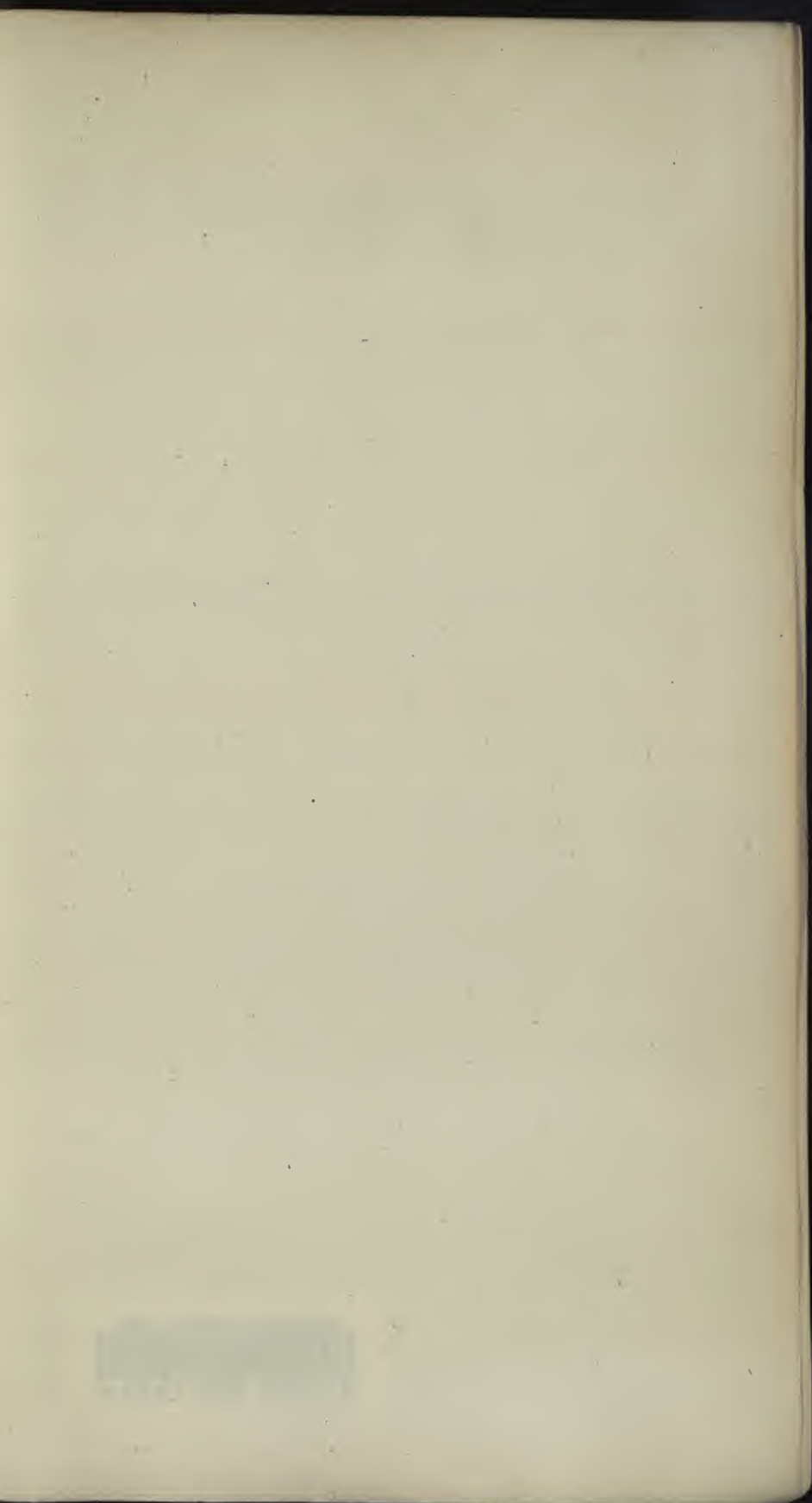
DETAILS OF A CHAIR in ebony, inlaid with ivory. Cingalese 17th century work. The original in the possession of G. H. Baldock, Esq., M.P.

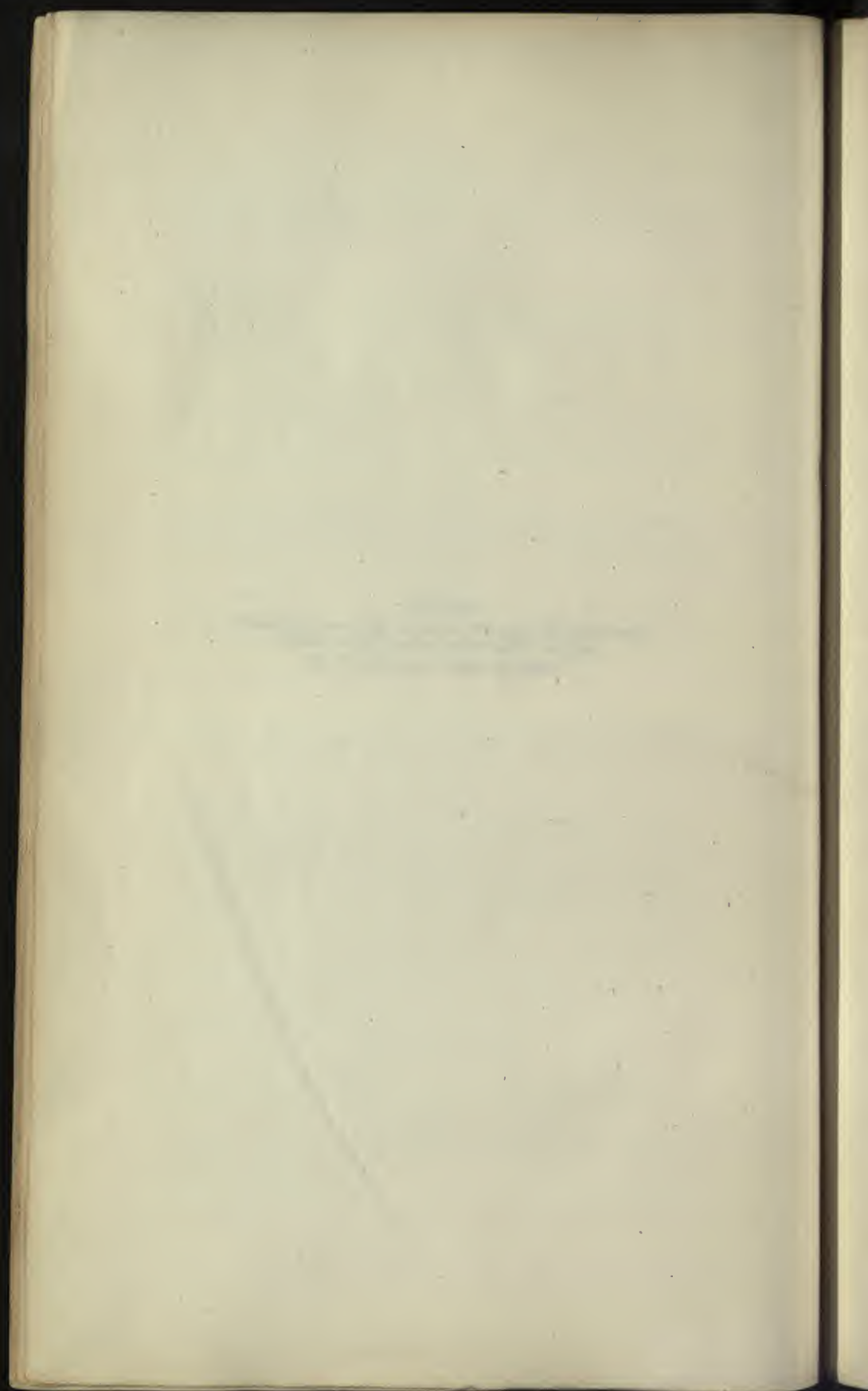
Engravings.

No. 413.

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